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Designing for the Community, Educating for Life: Community Projects in Design Education

by
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A thesis submitted in partial fulfillment of the requirements for the degree of
Master of Design
in
VISUAL COMMUNICATION DESIGN

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University of Alberta

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Dedicated to Hadi.

For encouraging me to pursue my dreams,
for our big and small dreams.

For being the best part of everyday,
for our life together.

Acknowledgements

My journey through my Master's degree would have been completely different if it weren't for my graduate supervisor, Bonnie Sadler Takach, whose pedagogy inspired me to want to learn more about ways of fostering democratic and safe learning environments.

Thank you for guiding me when I needed guidance, for giving me the space to grow on my own, and for facilitating my journey towards a transformative learning experience. Your ways of teaching and passion for design education had a great impact on me.

Furthermore, I wish to thank the faculty, staff and students at the Department of Art and Design at the University of Alberta, for their continuous support throughout the last two years. I especially wish to thank Sue Colberg and Robert Lederer, for being there whenever I needed their direction. I am also grateful to have met all of the wonderful current and former Visual Communication and Industrial Design graduate students, who have been great friends and colleagues.

I would like to thank all research participants for enriching this process. Those who granted permission for acknowledgement are listed below:

Educators

Colberg, Susan
Lederer, Robert
Mumtaz, Naureen
Renwick, Gavin
Rowe, Aidan

Students

Azzam, Salim
Bigras, Myriam
Clanachan, Jaime
Campbell, Anna
Chu Pulsze, Priscilla
Everitt, Jason
Guse, Alexa
Ho, Bianca
Hong, Jessica
Hung, Siuka
Joshi, Devaki
Knowles, Alixandra Jade
Maisonneuve, Sophie
Mitchell, Karsen
Pritchard, Justin
Wayne, Ryan

Community partners

Chow-Horn, Winnie
Cobb, Jason
Dietrich, Emily
Hannemann, Nancy
Holubisky, Michelle
Khu, Maggie
Mumtaz, Naureen

Personal statement

The world is either natural or designed. That which is natural is constantly affected by the designed. To be a doctor, one is thought of as being compassionate, and to practice law, one is thought of as righteous. Whether or not that is true for every doctor or every lawyer, there are sets of values that define and guide the practice of many professions. If our design products influence all that is in our world, then how can design and social responsibility be taught as two separate topics?

In a chaotic world that designers have helped build, we—designers—can no longer contribute to the harm that humanity has caused by designing environmentally harmful products, or by creating communication campaigns which endorse stigma and discrimination among people. Not every designer has to devote her career to responding to the chaos of the world. However, if every designer is conscious of the impact of the design choices she makes, then the world will certainly shift towards a better direction.

Bringing community concerns and issues into designers' classrooms, and/or taking design students outside of their classrooms and into the community, present a great opportunity for students to connect what they learn at the university to the outside world. When design students respond to a challenge presented by community members within a course syllabus, they get the chance to channel their creativity and design abilities towards helping others. This approach does not only benefit the community members, it also benefits design students themselves, because design as a profession has been increasingly moving towards socially responsible and participatory approaches. Working with the community not only nurtures design students' sense of social responsibility, it also allows them to practice design as it is foreseen in the future.

This approach to education provides students with an education for life.

Abstract

This research is an exploration of why and how community projects are integrated in the design curriculum at the University of Alberta in Edmonton, Canada. The research was explored through two sets of methods: the *Why* methods and the *How* methods. The *Why* methods included semi-structured interviews with design educators, an online survey for design students to reflect on their learning, and a focus group session with community partners. The *How* methods involved the researcher participating in a community project within a Visual Communication Design (VCD) course. The *How* methods also involved three separate visualization activities for the design educator, the students, and the community partners to reflect on their experiences of engaging in the community project in the VCD course.

The research findings revealed that community projects affect design educators, students, and community partners in three areas: professional development, social responsibility, and the ability to collaborate. The findings also revealed that the process of integrating a community project in a design course constitutes five phases: initiation, introduction, development, final presentation, and completion. This process is situated within a learning environment that has six characteristics: collaborative, explorative, democratic, respectful, dynamic, and student-centered. There are also 10 activities that occur throughout the phases, and help move the project forward. These activities are moderated by the educator, and/or students, and/or community partners. The activities are: briefing the project, problem framing, exploring outcomes, planning and management, ideation, educator's directions, discussion about social responsibility, feedback and critique, public engagement event, and presentation.

This research led to a recommended process map for integrating community projects in design courses. The recommended process map is composed of six phases: initiation, introduction, development, presentation, implementation, and completion. Within the phases, there are fixed events around which the timeline of the project revolves, and flexible activities that contribute to the progress of the project.

Introduction

A community project is a design project that an educator undertakes to address issues and concerns raised by a group, an organization, or an institution that is working for the benefit of people. The project is presented within the syllabus of a design course, for students to develop responses through design, and in collaboration with the community partners—members of the group, organization, or institution.

This research explores the ways in which community projects affect educators' pedagogy, design students' learning, and the community partners involved in these collaborative design projects. The research also explores how engaging students in socially responsible and participatory design practices affects learning environments in design education.

The objective of the research is to present recommendations for integrating community projects in design courses. Integrating community projects in the education of designers is significant because it bridges learning in the classroom to the outside world by offering students the chance to work on real design projects and create potential solutions to social issues through design.

The research objective was accomplished through exploring why and how community projects are integrated in the design curriculum at the University of Alberta (U of A) in Edmonton, Canada. Research participants included design educators, current and former design students, and community partners who have engaged in design projects within the Visual Communication Design program at the U of A.

1. Background

This chapter explores the background of the research through two sections: Section 1.1 and Section 1.2. The first section is the Contextual Review, and the second section is the Research Question.

The research was situated within the context of the design studies curriculum at the University of Alberta (U of A) in Edmonton, Canada. The community projects that are explored in this research embrace socially responsible and participatory approaches to design practice. These approaches are described in Part (a) of Section 1.1.

The design studies curriculum at the U of A was influenced by two major German design schools: the Bauhaus and the Hochschule für Gestaltung. Part (b) of Section 1.1 describes the design education context within which community projects occur at the U of A, including an overview of its main influences.

Learning within the community projects that are explored in this research occurs within an environment that embraces experiential and inquiry-based learning approaches. Within these environments, learning also occurs collaboratively and through a social constructivist perspective on education. Part (c) of Section 1.1 describes the learning approaches involved in community projects within some courses at the U of A.

Community projects in design education provide a context for students to experience how their design products affect the world around them. Students also get the chance to acquire skills by participating in collaborative projects with people from different backgrounds and disciplines. Part (d) of Section 1.1 describes community projects and their significance to the education of designers.

Section 1.2 presents the research question, and describes the choice of research methods used to answer the research question.

1.1 Contextual Review

a. Design Practice

The process of responding to community projects in design courses mainly includes two approaches to design practice: socially responsible design and participatory design. Community projects involve students in socially responsible design practice, through projects that aim to respond to social issues and concerns. Designing within this context is defined as:

Design is the human power of conceiving, planning, and making products that serve human beings in the accomplishment of their individual and collective purposes. (Buchanan 2001, 9)

Within these projects, students design products that have tangible outcomes (e.g., a fund-raising campaign to attract certain corporations to support an organization) and intangible outcomes (e.g., a creative strategy to invite people to change certain unhealthy habits). However, most of the time, students' responses to community projects are a combination of both tangible and intangible design products. This research is rooted in the idea that design and social responsibility are inseparable (Papanek 1984).

Papanek argued that the world is full of design products which are useless as well as socially, economically, and environmentally harmful, while many people have needs that designers neglect. He invited designers to focus less on market-driven projects and more on designing solutions that improve peoples' lives, especially the lives of the underprivileged and marginalized. He suggested that designers give back to society 10 percent of their talents and time to design responses to social problems, and urged them to stop engaging in projects that are environmentally and/or socially harmful. Due to design's impact on people's lives, designers have to be responsible for the professional choices they make:

The ongoing dimensions of what we design, make, and use lie in the consequences. All of our tools, objects, artifacts, transportation devices, or buildings have consequences that reach out into such diverse areas as politics, health, income, and the biosphere. (Papanek 1984, 23-24)

The idea that designers have to be socially responsible practitioners has been gaining momentum over the past decades. The reasons for that are, as Papanek (1984) argued, that even as the world is full of harmful design products, there are serious social and environmental concerns that require designers' attention. Similar to Papanek, Vernon (2013) argues that the challenges facing the world today raise questions about designers' roles and contributions to society. She adds that designers are needed to develop and plan solutions to tackle global problems, as well as to design products that positively impact the lives of people:

In a rapidly changing world we need design thinkers to engage with socio-environmental issues and provide longer-term solutions for products and systems that can enhance life and well-being for all. (205)

The roles of designers have also been evolving over the past decades. Design practice today involves planning and creating situations within which traditional design responses, such as tangible products, are part of the overall design strategy (Frascara 2002). Design outcomes have changed from a focus on products to a focus on the impact of design on people. Because design is people-centered, designers have to understand people, the society, and the environments in which people live and coexist.

Community projects in design courses engage educators, students, and community partners in collaborative design projects, through an approach to design practice called participatory design. Participatory design is an outgrowth of people-centered design, which puts the interest of the people at the heart of the designed products.

Sanders and Stappers (2008) state that over the past six decades, designers have been increasingly collaborating with people who use their design outcomes. People with no professional design background have been contributing to the design process by providing their

expertise and opinions to inform what needs to be designed, and how it should be designed:

The application of participatory design practices (both at the moment of idea generation and continuing throughout the design process at all key moments of decision) to very large scale problems will change design and may change the world. (5)

Participatory design engages people with no professional design background with designers, in order to collaboratively design responses to certain challenges or needs. Within these design collaborations, designers act as facilitators of the design process.

Frascara (1997) argues that involving the target audience in designing communication messages generates ethical and effective communication. Ethical communication starts with acknowledging the other not as an object, but as a subject who interprets the message according to his/her unique experiences and understanding. Ethical communication implies communicating with someone and not to someone about something.

Frascara goes on to say that in visual communication design practice, ethical communication implies establishing a mode of engagement between the audience and the visual message, which promotes the audience's active participation in the construction of the message. The relationship between the audience and the visual communication message affects people's attitudes and how they socially relate to one another. Being responsible towards the audience, by acknowledging that each member of the public is a unique individual with unique experiences and perspectives, produces ethical and effective visual communication design outcomes:

It is a strong asset to have the public as a partner in the promotion of changes that affect it. Imposition does not work in the long term. Although behaviors can be, to some extent, controlled through communication, pressure, fear, legislation and enforcement, if there is no partnership between the message producer and the public in relation to desirable objectives, attitudes will not change. (18)

b. Design Education

Community projects were explored within the context of the design studies curriculum at the U of A. Design studies at the U of A include a Bachelor of Design program, and a Master of Design program. Courses can be in Visual Communication Design (VCD) or Industrial Design (ID), or both. Undergraduate design students have the option to expand their interdisciplinary knowledge by choosing one of six routes: engineering, computer science, business and marketing, social sciences, and general design. (www.artdesign.ualberta.ca under Design Studies)

The VCD program at the U of A was established by Walter Jungkind in the late 1960s. Later it offered one of the first Bachelor of Design programs in Canada. The program was influenced by design thinkers such as Victor Papanek, and educators such as Jorge Frascara. Frascara taught in the program for many years, and had a significant role in establishing its interdisciplinary routes, among other things.

Frascara (2008) differentiates between “instructing” and “educating,” by stating that instructing is training students to develop certain skills, while educating involves nurturing students’ critical thinking, active participation, and moral consciousness. Educating is preparing students to be professional designers and responsible citizens simultaneously:

To instruct relates to training. To educate is to foster the development of judgment, personal initiative and the adoption of values. This distinction is essential. In order to be a good designer, in the broadest professional sense, one has to be a good citizen, a socially responsible person. For this, instruction is not sufficient (43).

Like many other design schools in North America, the U of A was influenced by two pioneering design schools—the Bauhaus and the Hochschule für Gestaltung (HfG) (better known as Ulm)—when developing its design studies curriculum. Traces of the Bauhaus influence are evident in the U of A’s foundation year, while the Ulm influence is present in the interdisciplinary approach to design practice. Both the Bauhaus and Ulm emphasized designers’ roles in shaping the world around them. However, similar to Ulm, the VCD program is now more focused on the social impact that design products have on the world.

According to German Architect Walter Gropius, who founded the Bauhaus, the Bauhaus curriculum nurtured students' creativity and technical skills simultaneously, it drove students to use technology and manufacturing processes to their advantages as designers. The Bauhaus also nurtured theoretical knowledge and research in design through formal instruction, and through its research centre, which promoted collaborations among students and instructors to design innovative products for clients and organizations. (Gropius 1965)

The Bauhaus was established in 1919, in Weimar, to unite all design disciplines within one school (Gropius 1965). The establishment of the Bauhaus presented a new model for design education (McCoy 2005). The Bauhaus curriculum was influenced by ideas of the early 20th century. Gropius (1965) believed that to meet the demands of the new era, designers had to be more aware of the world around them, know more about manufacturing techniques, and develop a knowledge base in art and design theories:

The artist was a man 'remote from the world', at once too unpractical and too unfamiliar with technical requirements to be able to assimilate his conceptions of form to the processes of manufacture. On the other hand the business man and the technician lacked sufficient foresight to realize that the combination of form, efficiency and economy they desired could only be obtained by recognizing painstaking cooperation with a responsible artist as part of the routine of production. Since the kind of designer to fill this gap was non-existent, the future training of artistic talent clearly demanded a thorough practical grounding under factory conditions combined with sound theoretical instruction in the laws of design. (65)

Education at the Bauhaus started with a six-month design foundation course, which students completed irrespective of their prospective design disciplines. In the course, students worked with a variety of tools and materials, and were introduced to the principles and laws of design (Gropius 1965). After completing the course, depending on the quality of their work, students progressed to the next phase of their education.

The next phase of the Bauhaus curriculum lasted for three years, and involved students with two masters (as in a master-and-student model of apprenticeships): an artist and a technician. The two masters worked with a design student to extend his/her capabilities and knowledge in both the arts and crafts:

A dual education of this kind would enable the coming generation to achieve the reunion of all forms of creative work and become the architects of a new civilization. (75)

According to Gropius, this phase was an important part of students' education, because it prepared them for collaborative projects, and nurtured a harmony between their arts and crafts skills. At the end of three years, students designed a final project. Those who showcased a higher knowledge of design were qualified to continue to the next phase, where they collaborated with other students and instructors, to research and work on projects assigned to the Bauhaus by clients and organizations.

In 1933, the Nazis closed the Bauhaus. However, its influence continued through several former Bauhaus students and educators who moved to North America, among other places. These designers integrated Bauhaus ideas into already established or emerging design schools.

The HFG, or Ulm, was established in 1953. The school adopted "experimental attitudes and [a] critical approach to society" (Lindinger 1991, 9), as well as a focus on integrating science into the education of designers. Forty to 50 percent of Ulm students were foreign, coming from the United States, Japan, and neighboring European countries. This helped spread the school's ideas throughout the world (Lindinger 1991).

The duration of the design program at Ulm was four years. The first year was the foundation year, and the three remaining years were dedicated to students' specialization in product design, visual communication, building, information, or film. The curriculum included practical design and seminars. It also focused on teaching science and integrating the scientific method into the practice of design.

Ulm's founders—Inge Scoll, Otl Aicher, Max Bill and Walter Zeischegang and others—established the school to “concentrate on the design problems of the industrial society of the future” (10). Max Bill, who was the school's 1953 rector and an alumnus of the Bauhaus, favored innovative ways of teaching. However, he was still influenced by his own education at the Bauhaus and by the idea that art should be predominant in design education. This idea conflicted with ideas of his colleagues at Ulm, who believed in the predominance of science and mass-production technologies. The conflict resulted in Bill leaving the school, and the birth of the Ulm model of design education:

The HFG evolved a model of training that aimed at giving designers a new, and rather more modest and cautious, understanding of their own role. As design was now to concern itself with more complex things than chairs and lamps, the designer could no longer regard himself, within the industrial and aesthetic process in which he operated, as an artist, a superior being. He must now aim to work as part of a team, involving scientists, research departments, sales people, and technicians, in order to realize his own vision of a socially responsible shaping—*Gestaltung*— of the environment. (11)

The Ulm model of design education emphasized the role of designers in shaping their social and cultural environments. It situated design within interdisciplinary teams of professionals, who collaborated to respond to critical issues. According to Freeman (2000), one of the important contributions of the Ulm model was promoting the definition of design as a planning activity that is not only concerned with aesthetics, but is also responsible for the impact it has on the world.

c. Learning Approaches

Community projects in the VCD program that are explored in this research are situated within learning environments that embrace several approaches to education: experiential learning, social-constructivist perspectives, and inquiry-based learning. To understand how these approaches affect design students' learning, it is important to explore the design process in the context of designers' cognitive abilities.

Frascara (2004) states that most communication design projects involve three levels of planning: communication, visualization, and production. The communication and visualization levels include creating strategies and design proposals, while the production level includes logistical and technical preparation for actualizing the design proposal. Frascara notes that the information usually presented to designers in projects is insufficient because it lacks dimensions critical for generating effective communication design solutions. Frascara (2008) defines design as a "purpose-oriented action," aimed at creating products, communications, or services:

To achieve stated goals, design involves planning methods (for research and product development) before engaging in production. The design process must be well organized, so that the efforts are efficient and effective. (45)

Frascara (2004) identifies the design process with the following 10 sequential steps: 1) commission of the project, 2) collection of information, 3) second definition of the problem, 4) definition of objectives, 5) third definition of the problem, 6) development of the design proposal, 7) presentation to the client, 8) organization of production 9) supervision of implementation, 10) evaluation of performance. (95-96)

The first step includes the initial definition of the problems, or understanding what are the client's challenges, needs, and requirements. The second step includes gathering information to further understand the project's requirements, and the third step involves analyzing the information gathered in the second step. The fourth step is concerned with the design outcomes, what they ought to be and how they relate to the target audience. The fifth step involves understanding what is needed to actualize design outcomes in the

fourth step. The sixth step is creating mock-ups to present to the client in step seven. The eighth step is preparing the design proposal to go to production. Supervising production and implementation is step nine. The tenth step is evaluating the effectiveness of design outcomes after they are implemented. Evaluation is measured against previously set objectives.

Designing therefore, involves a process, which aims at responding to a problem(s). However, Cross (2006) notes that until recently, the language of the cognitive sciences has been used to describe design as a problem-solving activity. Designing, according to him, varies from conventional problem-solving activities. When presented with problems in the form of design projects, designers do not simply accept and solve the given problems, designers redefine the problems or frame new ones:

In a design project it is often not at all clear what 'the problem' is; it may have been loosely defined by the client, many constraints and criteria may be un-defined, and everyone involved in the project may know that goals may be re-defined during the project. (78)

In addition to responding to community projects through design—a "purpose-oriented action," design students engage in experiential learning, which says that students learn from immersing in real experiences, and that learning is "the process whereby knowledge is created through the transformation of experience" (Kolb 1984, 38). There were many important advocates of this education movement. However, John Dewey, Kurt Lewin, and Jean Piaget were the most significant contributors to the experiential learning approach (Kolb 1984).

Piaget stated that learning occurs when new ideas challenge pre-existing ideas, and cause "disequilibrium" (cited in Palincsar 1998, 350), which then drives learners to try out new ways and new directions. Piaget emphasized experiential learning, and defined intelligence as an outcome of the interaction of people with their environment:

Intelligence is not an innate internal characteristic of the individual but arises as a product of the interaction between the person and his or her environment. (Kolb 1984, 12)

The summary of the characteristics of experiential learning from the perspectives of Dewey, Lewin, and Piaget, as described by Kolb (1984), are listed below:

- The value of learning is in the process and not the outcomes.
- Learning is constant and knowledge is always modified by experience.
- Learning involves the resolution of conflicts between opposing ways of adapting to the world. Knowledge is obtained through confrontation using four modes of experiential learning: "concrete experience abilities, reflective observation abilities, abstract conceptualization abilities, and active experimentation abilities" (30).
- Learning is a holistic process that encompasses all aspects of human beings, and occurs within all phases of life.
- Learning involves a transaction between the learner and the environment within which the experience takes place.
- Learning is the process of creating knowledge, and "knowledge is the result of the transaction between social knowledge and personal knowledge" (36). The process of engaging in this transaction is learning.

In addition to the experiential nature of responding to real projects, the collaborative environment of engaging in community projects takes on a social constructivist approach to learning. The social constructivist approach suggests that learning occurs within social exchanges and interactions, and that learners collectively construct learning.

Social constructivist perspectives focus on the interdependence of social and individual processes in the co-construction of knowledge. (Palincsar 1998, 345)

Vygotsky suggested that development and learning occur through social interactions, in combination with internal interpretations of the interaction: "... as learners participate in a broad range of joint activities and internalize the effects of working together, they acquire new strategies and knowledge of the world and culture" (cited in Palincsar 1998, 351–352). Vygotsky's studies were concerned with the relationship between learning and development, and how learning should be matched with the learner's level of development. To establish the relationship, he differentiated between two developmental levels. The first is the actual developmental level of the learner, which is how

he/she can problem-solve independently. The second is the potential level of the learner, or how he/she can perform when someone is guiding him/her.

Furthermore, Friedman et al. (2010) state that social constructivist perspectives inform Inquiry-Based Learning (IBL), which is a learning approach in which educators encourage students to pose questions and create their learning journeys to find the answers. Through its online initiative, the Government of Alberta encourages provincial educators to apply IBL in their classrooms. IBL is defined as:

Inquiry-based learning is a complex process where students formulate questions, investigate to find answers, build new understandings, meanings and knowledge, and then communicate their learnings to others. In classrooms where teachers emphasize inquiry-based learning, students are actively involved in solving authentic (real-life) problems within the context of the curriculum and/or community. These powerful learning experiences engage students deeply. (Inquiry Based Learning 2014, education.alberta.ca)

The IBL process involves stages for the learner to ask, investigate, create, discuss, and reflect. Stages of this model are derived from Dewey's educational theories (Friedman et al. 2010, 768). Although reflection appears to be the outcome of the process, it occurs in all stages of the learning process. Within IBL environments, students' and educators' roles vary between students' self-directed learning, and educators' direction. The roles change depending on the students' learning needs. Within the IBL process, educators act as facilitators who support students' journeys towards knowledge.

d. Community Projects in Design Education

Community projects in the design curriculum create real contexts for students to learn, by engaging them in actual projects. Papanek (1984) wrote that design students should learn about the social, environmental, and economical context within which their design outcomes exist. He believed that teaching students how to design without providing them with a context would not prepare them to design for the real world:

It is impossible to teach anything in *vacuo*, least of all in a field as deeply involved with man's basic needs as we have seen design to be. To the problem of the dichotomy between the real world and the world of the school, there can be, understandably, many different answers. (291)

On engaging his students in community projects that were mainly concerned with "design used effectively for disadvantaged people" (1971, 285), Papanek explained that working on real projects which are concerned with people's needs allowed his students to engage in research, work in teams, and gain new skills and insights. He summarized his students' experience of engaging in socially responsible and collaborative design projects in the following way:

- (1) The student has located, identified, and isolated a problem. In so doing he has interacted with other members of a multi-disciplinary team and engaged in a meaningful work experience with a group of clients whose existence and needs were previously unknown to him.
- (2) Through his work he has made the client people aware of the promise that design (applied intelligently) can hold out for them. He has satisfied their needs at least partially.
- (3) By working with and helping the group, he has exposed
 - (a) the needs of the group to society.
 - (b) the lack of knowledge on the part of society regarding the needs of the group, or the very existence of the group.
 - (c) the cynical indifference of the governmental power structure and industry to most of the genuine needs of people.
 - (d) the inability of traditional design-as-it-is- taught to cope with genuine social problems.

- (e) the existence of methods and disciplines to work intelligently for these needs.
 - (f) the obvious lack of schooling and training in this, the most important area of design.
- (4) He has engaged in satisfying work; never again will it be possible for him to engage in the kind of design directed towards “good taste.” Having experienced this kind of work, he will forever after feel a little ashamed when he designs a pretty, sexy toaster. (287)

In addition to providing a context for students to experience how their design products affect the world around them, community projects in design education give students the opportunity to gain interdisciplinary knowledge through collaborations with non-professional designers and people from a variety of backgrounds, while responding to challenges and needs facing their communities.

Vernon (2013) asked former students who graduated from the design program at Falmouth University (FU) in England, to reflect on the personal and professional skills they had developed by engaging in community projects, and how their engagement influenced their career choices and/or ambitions. According to her findings, all students gave positive feedback, and reflected that community projects increased their confidence in themselves and in their capabilities as designers. Students also said that engaging in community projects influenced their career choices and/or future ambitions:

Key ‘softer’ life skills that are orchestrated, promoted and acquired through experiential learning on people-centred projects include: communication skills, powers of negotiation, empathy, people skills, social responsibility and confidence. Feedback confirms that students working on people-centred projects find it instills confidence in their ability to relate to people, work with other disciplines and indirectly enhances their employability skills. (212)

Incorporating community projects in the design curriculum offers students the chance to experience design as it is practiced in the real world; it also gives them the opportunity to contribute to their

community through design. Design education within this socially oriented context nurtures the development of students as responsible people and responsible designers simultaneously.

Participatory and community driven projects enhance the students' learning experience by making them aware of issues around equality and diversity and the influence that they can have on social change and improvement. Through a holistically socially focused design education, students become flexible in their thinking, are open to ideas and gain respect for others' opinions. The educational benefits of community focused experiential learning encourage students to develop their ability to deal with complex social situations. They also experience the multi-faceted roles of the designer as facilitator, director and co-creator and their design ability is enhanced through designing with and for others. (210)

1.2 Research Question

The objective of the research was to present recommendations for integrating community projects in design courses. To achieve the objective, there were two areas to explore. The first area was concerned with the members involved in community projects, and the ways these projects influence them. The members involved in community projects are: the educator(s) and the students of the design course within which the project occurs, as well as the community partners who are part of an organization or a group in the community. The second area was concerned with the process of integrating community projects in design courses, and how the projects were responded to in the courses. To explore the two areas, the research question was formulated as such:

Why and how are community projects integrated in the design curriculum?

There were two sets of qualitative data-gathering methods used to answer the research question. The first set of methods—*Why* methods—was used to answer the first part of the research question. This part of the research question—Why are community projects integrated in the design curriculum—explored the pedagogical reasons that educators incorporate community projects, and the impact of these projects on students' learning. It also explored why community partners themselves engage in and sometimes initiate these design collaborations.

The second set of methods—*How* methods—was used to answer the second part of the research question. This part of the research question—how are community projects integrated in the design curriculum—explored the different phases and steps of responding to the community project within a design course, and the procedures that led to the project initiation and integration in the course.

To collect data using the *Why* methods, design educators were invited to semi-structured interviews, students were invited to respond to an online survey, and community partners were invited to a focus group session.

Design educators who have integrated community projects in their courses at the U of A were invited to semi-structured interviews. Discussions were about the reasons they chose to incorporate community projects in their courses; and how this approach influenced students' learning, the community, and/or the educators' pedagogy.

Current design students and design students who had graduated from the Department of Art & Design during the past three years were invited to respond to an online survey. Discussions revolved around their engagement in community projects in the design programs. The idea of conducting a survey and the survey questions were inspired by the survey that Vernon conducted at the Falmouth University in England (2013), which looked at skills that students acquired from engaging in community projects. Questions for former students were also inspired by the same source, and covered topics ranging from the relevance of engaging in community projects to students' career choices and/or ambitions. The decision to make it an online versus a printed survey questionnaire was to provide an anonymous space for students to reflect on and share their learning experiences. The online option also allowed the survey to be sent to a large number of students through pre-existing departmental email lists.

Community partners who had engaged in projects in design courses were invited to a focus group session to discuss the reasons they participated and/or initiated such collaborations. Questions in the focus group session also explored community partners' feedback on the process of integrating community projects in design courses. The choice of the focus group session as a method was to foster a dynamic environment for participants to engage in a dialogue, and feed from each other's opinions to create their arguments. (Fascara 1997)

The *How* methods involved participating in and reflecting on a community project within a VCD course. In addition to conducting three separate visualization activities where the educator, the students, and the community partners reflected on their experiences of engaging in the community project.

Participating in and reflecting on the community project in the VCD course as a research method was created out of the need to get a

hands-on experience on the integration process. This approach was inspired by the research method Participant Observation (PO), which is according to Frascara (1997, 46) "the original qualitative data-gathering methodology in the social sciences". PO is also common in design research:

In PO the researcher engages in the very activities he/she sets out to observe; becomes involved, empathizes, observes through the experience of engagement. (Gray and Malins 2004, 106)

Although participation and reflection as a method was originally inspired by PO, it was modified to fit into the context of this research. Design courses at the U of A are usually small in the number of students each class has. The average number of students in an undergraduate design class is 12 to 18, and in a graduate design course it is three to 12 students. The learning environments within these courses are as previously discussed in the contextual review, student-centered and dynamic. To have a researcher in a design course act as an observer while the students and the educator(s) become the observant (as in the case of the PO method) would disrupt the dynamics of the class, because within a small and dynamic class the researcher acting as an observer will not be unnoticed. The researcher wanted to participate in the class activities along with other students, and did not want to act as an observer of the process of responding to the community project.

This method was created in a way that was sensitive to students' learning needs, and the teaching and learning environment of the design course. Students were informed that educator would not know who participated in the project until after project grades were recorded, and that the researcher was not evaluating nor studying students' performance in class. The researcher communicated with members of the community project that her main objective was to experience and reflect on the process of responding to the community project. Reflection occurred after each class and outside of course hours. The researcher reflected using a research journal on her experience of responding to the community project in the VCD course. The reflections consisted of writing observations, and creating visual mappings to outline the phases of the process, as well as reflect on the learning environment of the course.

The three separate visualization activities occurred after the project was completed in class. The educator, students, and the community partners were invited to these activities to map and diagram the process of responding to the community project.

Visualization is a method used in practice-based research and in collaborative research to externalize ideas and share feedback (Gray and Malins 2004, 107). Visualization was used in this research for members of the community project to visualize through mapping and diagrams the process of responding to the community project. The idea was to have several perspectives on the experience of engaging in the community project, instead of having only one perspective—the researcher’s perspective through her reflections. These perspectives added to the researcher’s understanding of her reflections, and her understanding of the integration process.

This chapter describes the two sets of methods used to collect data and explore the research question: Why and how are community projects integrated in the design curriculum?

The first set—*Why* methods — is described in Part (a). This set was composed of semi-structured interviews, an online survey, and a focus group session. Its methods were aimed to explore the first part of the research question: Why are community projects integrated in the design curriculum?

The second set—*How* methods — is described in Part (b). This set involved participating in and reflecting on a community project in a Visual Communication Design (VCD) course, and inviting the educator, students, and community partners to activities to visualize their experiences of the process. The set of methods aimed to explore the second part of the research question: How are community projects integrated in the design curriculum?

a. Why Methods

To explore why community projects are integrated in the design curriculum, semi-structured interviews were conducted with design educators who incorporate community projects in courses they teach.

To understand the ways in which community projects affect students' learning, current design students and those who had graduated from the Department of Art & Design were invited to respond to an online survey and participate in focus group sessions.

A focus group session was also conducted with community partners who participated in and sometimes initiated such design collaborations.

Semi-structured Interviews

Description

Current and previous educators who had integrated community projects in design courses they taught at the University of Alberta (U of A), were invited to participate in the semi-structured interviews. Discussions revolved around pedagogical reasons for incorporating community projects in design courses.

The questions in the semi-structured interviews were:

1. Why do you integrate community projects in design courses you teach/taught?
2. How is integrating community projects in the design curriculum relevant to the education of designers?
3. How does this approach to teaching and learning affect:
 - a. Students' learning?
 - b. The community/society?
 - c. You as a design educator and/or design practitioner?
4. Would you like to add anything else?

Participants

The semi-structured interviews were conducted with six educators who incorporated community projects in design courses they taught at the U of A. The design courses were from the VCD and Industrial Design (ID) program at both the undergraduate and graduate levels.

Objectives

Semi-structured interview questions focused on why educators integrated community projects in courses they taught, and how this relates to the design curriculum. Educators were also asked how this approach to teaching and learning influences the following factors: the way students learn design; the community within which the design school is situated, and the educators' pedagogy, practice, and/or research as designers and/or design educators.

Process

The researcher asked the VCD coordinator for the contact information for educators who integrated community projects in design courses they taught at the U of A. The researcher separately emailed each educator to ask him/her to participate in the semi-structured interviews.

Half of the six interviews were conducted face-to-face. The researcher met with the three participants individually, at their offices on the U of A campus. Interviews lasted between 16 to 24 minutes, and were audio-recorded for data collection and analysis.

The three other semi-structured interviews were conducted via email. The researcher sent the interview questions and research information to participants, and participants responded through email. After responding via email, one of the three participants requested that the researcher meet with her in person to discuss the responses.

Online Survey

Description

Current design students and those who had graduated from the Department of Art & Design were invited to respond to an online survey. Discussions focused on their engagement in community projects in the design program(s). At the end of the survey, students were asked if they were interested in attending a focus group session to continue their discussions.

The online survey questions were:

1. Have you ever engaged in a community project(s) within a design course(s) at the U of A?

2. Are/were community projects beneficial to your education as a designer? If yes, in what ways? If not, how could they have been beneficial?
3. What are the personal skills that you developed (if any) from engaging in community projects in the design program at the UofA?
4. What are the social skills that you developed (if any) from engaging in community projects in the design program at the UofA?
5. What are the design and/or professional skills that you developed (if any) from engaging in community projects in the design program at the UofA?
6. If you developed any of the previous skills, were the skills relevant to the syllabus of the design course(s) in which the community project(s) was incorporated? Please specify how.
7. Did your engagement in community projects in the design program inform your understanding of: (Choose all applicable answers [:])
 - Design as a discipline?
 - Your role as a designer?
 - Your role in the community?

If you selected one or more answers, please specify, for each answer, in what ways your understanding was informed. If not, please specify what other aspects of your education at the U of A informed your understanding of design as a discipline, your role as a designer, and/or your role in the community.

8. Please choose your current academic status (you may choose more than one answer) [:]
 - I already graduated from the undergraduate program
 - I already graduated from the graduate program
 - I am still enrolled as an undergraduate student
 - I am still enrolled as a graduate student
9. Did your engagement in designing for the community at the U of A influence your career choice(s)? If yes, in what ways? If not, what did influence your career choice(s)?
10. Did your engagement in designing for the community at the U of A influence your career ambition(s)? If yes, in what ways? If not, what influences your career ambition(s)?
11. What aspects of your design education at the U of A, make you feel confident when applying to design jobs? How?
12. Are you currently employed?
13. If you are employed, did your engagement in community projects at the U of A influence your performance at your current job? If yes, in what ways? If not, what other aspects of your education at the U of A influence your performance at your current job?

14. If you are not currently employed, do you think it is important that you have real community project(s) in your design portfolio?
15. Would you like to carry further this discussion and participate in a focus group session? If yes, please provide your name and email address for the principal investigator to contact you. If not, please proceed to the following question.
16. Would you like to add anything else?

Participants

Online survey participants were current design students and design students who had graduated from the VCD and/or ID programs in the Department of Art & Design at the U of A during the past three years. Both undergraduate and graduate students (and graduates) were included in the survey.

The online survey was sent to more than 500 current and former design students. Of the 26 who responded, eight replied to a question around their current academic status. According to their responses at the time of the survey, five of the eight were undergraduate students, one was a graduate student, and two were former graduate students. In response to a question posed to former students around employment status, two students stated that they were currently employed.

Objectives

The online survey invited current and former design students to reflect on their learning experiences around engaging in community projects in the design program(s).

The survey involved two types of questions: multiple-choice questions, mainly for generic information; and questions asking whether students agreed or disagreed with a certain statement/idea. For the second type of question students used a text box to describe their answers.

The online survey was composed of 10 questions for both current and former design students, and six questions only for those who had already graduated from the VCD and/or ID programs.

Survey questions for current and former students explored the personal, social and/or professional skills that students acquired if at all, through engaging in community projects. Questions also explored students'

understanding of their discipline and profession as designers; their roles as community members; and how, if at all, community projects informed and/or transformed their understanding.

There were additional questions for recent graduates, about exploring the relationship between engaging in community projects and career choice(s) and/or ambition(s).

Process

The survey was created on [surveymonkey.com](https://www.surveymonkey.com)—a website for creating online surveys. It was sent as an email with an active link, which directed participants to the online survey. The graduate and undergraduate advisors in the Department of Art & Design at the U of A sent the emails to potential participants. The online survey was available to interested students twice.

The first time was at the end of the 2013 fall term, and the second time was at the beginning of the 2014 winter term. Each time, the survey was available for almost two weeks.

The survey was anonymous. However, students who chose to be acknowledged for their participation in the research, and/or were interested in participating in a focus group session, provided their names and contact information to the researcher. Students were also informed that by responding to the online survey, they gave implied consent to participate in the research.

Focus Group

Description

Community partners who engaged in design projects within one or more of the design courses were invited to a focus group session to discuss the reasons they participated in and/or initiated such design collaborations.

The questions in the focus group session were:

1. Why did you engage in a project(s) within a design course at the University of Alberta?
2. Who initiated this engagement?

3. What was the project about? Or what was the problem and/or challenge?
4. Did 'design' contribute to solving the problem and/or challenge? If yes, in what ways? If no, how could 'design' have contributed to solving the problem and/or challenge?
5. What did you like most about engaging in a project within a design course?
6. How would you improve the collaboration?
7. Would you like to add anything else?

Participants

Participants of the focus group session were four community partners who had engaged in design projects within the VCD program. The community partners were members of teams situated within the U of A campus.

Objectives

The focus group session invited participants to engage in a discussion focusing on the reasons they participated in and/or initiated projects within design courses. The discussion also aimed to help the researcher understand the process of collaboration between the community partners, educators, and design students from the point of view of the community partners.

Process

The researcher asked the VCD coordinator for contact information for community partners who had engaged in community projects within design courses at the U of A. The researcher sent separate email invitations to potential focus group session participants. The focus group session was conducted on the U of A campus. The discussion was audio-and-video recorded for data collection and analysis.

b. How Methods

To explore how community projects are integrated in the design curriculum, the researcher participated in, and reflected on, a community project that was incorporated in one of the VCD courses during 2014 winter term.

After the project was completed in class, the educator, students, and community partners were invited to three separate visualization activities, where they reflected, through mapping and diagrams, on their own interpretations of the process of responding to the community project.

Participation and Reflection

Description

To explore how community projects are integrated in design courses, the researcher participated in a community project in an intermediate level course in the VCD undergraduate program. The course—DES 494, Concepts & Systems in Visual Communication Design II—was the second part of a series of two courses, one during the fall term, and one during the winter term.

The course syllabus revolved around creating concepts and visualizing them into communication design systems, as well as exploring the social responsibilities of being a visual communication designer. Course objectives were explored through three projects, one of which was the community project in which the researcher participated.

The community project—Designing for Advocacy—invited students to collaborate with the community partners, to “reframe social marketing, communication and service design, and explore visual representations of advocacy, interculturalism, and self-efficacy” (excerpt from the course syllabus).

In addition to exploring visual representations and common language used to describe people and cultures, and trying to create social marketing campaigns that would support interculturalism both visually and textually, students were concerned with generating ideas that would attract individuals and businesses to financially support the organization to sustain its activities, through fund-raising ideas.

The not-for-profit organization is based in Edmonton, Alberta, Canada, and is concerned with helping immigrant and refugee families improve their well-being. To this end, it organizes several activities and initiatives throughout the year.

Participants

Participants in the community project were the course educator, and 15 undergraduate students who were registered in the design course during 2014 winter term. There were also two graduate students; one graduate student was the graduate teaching assistant (GTA) for the course, but he/she participated in the community project as a student and not as a GTA. Both graduate students were involved in the project as part of their graduate course, Des 601 Concepts, Analysis and Criticism in Design II. The community project was listed in the course syllabus as one of the class projects.

In addition to the 15 undergraduate and two graduate students, the researcher engaged in the community project as a participant in the research, to reflect on her own experience of responding to the community project.

The community partners who participated in the project were five members of the not-for-profit organization, which works with immigrant and refugee families in Edmonton who face difficulties adapting to Canadian culture while preserving their own. The organization is also an advocate for reducing stereotypes and discrimination against newcomers (immigrants and refugees), and exploring the essence of intercultural living within Canada.

Objectives

The objectives of participating in and reflecting on the project were to experience the collaborative design process of the community project, and to explore the learning environment within which the educator, students, and community partners responded to the project.

Process

Classes took place twice a week, from 8:00 am to 10:50 am, in the Fine Arts Building at the U of A campus, where VCD courses are usually held.

The researcher participated in the project from January 28, 2014, when community partners briefed the project, to March 25, 2014, when students presented their design outcomes to community partners. There were, in total, 14 classes and two public engagement events. One of the public engagement events was conducted during class hours, and the other was conducted outside of class hours.

In the class, before the project began, the researcher explained her research objectives and procedures. Students were informed that the educator would not know who participated in the project until after project grades were recorded, and that the researcher was neither evaluating nor studying their performance in class.

The researcher's participation during course hours consisted of engaging in discussions and activities in class and at public events. The researcher worked with students in three student groups, to experience the activities that students were initiating in their groups. However, the researcher neither completed nor presented design proposals to the community partners. Instead, her contributions were in the form of ideas and feedback shared with everyone, based on her professional experience.

In addition to participating in the project during course hours, after and outside of each class the researcher reflected on the experience by keeping a research diary. She generally spent from 30 to 60 minutes each time reflecting on her experience after course hours. It consisted of creating visual mappings to outline the phases of designing the proposals, as well as writing observations on the learning environment of the course from her point of view as a participant.

As a type of debriefing, the researcher shared her reflections on the community project with the educator, students, and the community partners in the class, after the project was completed. The debriefing consisted of presenting a summary of her reflections and observations, and showing participants the types of visual and textual mappings that she used to document her experience.

The debriefing sessions took place with the course educator in the VCD graduate students' office, with students in their classroom, and with community partners at their organization's meeting centre.

Participants in the research were anonymous, except for those who wished to be acknowledged for their participation. The course educator did not know the identities of students who participated in the research. To maintain anonymity, a VCD technician assisted with distributing and collecting consent forms immediately after the community project commenced. All participants returned consent forms in sealed envelopes, whether or not they chose to sign them. The researcher and the course educator left the classroom when the consent forms were being distributed and signed (or not) and sealed in envelopes. The VCD technician gave the envelopes to the researcher after course hours.

Visualizing the Process

Description

After the project was completed in class, the course educator, students, and community partners were invited to three separate visualization activities. Using mapping and diagrams, and other visual and textual techniques, participants visualized the process of responding to the community project.

In addition to reflecting through visualization, the course educator and community partners reflected in their separate activities, on the procedures that led to the project integration in the VCD course.

The question for the educator's visualization activity was, What were/are the steps and phases of integrating the community project in the VCD course you are teaching this term (from project initiation with community partners, to project introduction and completion in class, to the selection process and what will follow after that)?

The question for the students' visualization activity was, What were the steps and/or phases of designing the response(s) to the community project; from project introduction to project completion?

The question for the community partners' visualization activity was, What were/are the steps and phases of engaging in a design course to respond to a challenge facing your organization through communication design (from project initiation with the design educator, to the project introduction and completion in class, to the selection process and what will follow after that)?

Participants

Participants in the three visualization activities were three design students, four community partners, and the course educator.

Objectives

The objective of the visualization activities was to explore how the course educator, students, and community partners experienced the process of responding to the community project.

Process

Design students were verbally invited to the visualization activity, after they had been debriefed on the researcher's reflections about the process of responding to the community project. Community partners and the course educator were invited via email.

The visualization activities for the students and community partners were conducted in person. The course educator responded to the activity on her own and shared her response with the researcher as an email attachment.

Visualization activities for students and community partners started with the researcher debriefing them about her reflections, and how she visualized the process by textually and visually mapping her experience with the project. Participants were given pieces of colored cardboard and white paper, as well as colored pens and markers, and then invited to visualize their experience of the process using any technique they wished.

Students worked individually for about 40 minutes, after which each one shared his/her visuals with other participants. Students engaged in discussions as they presented their reflections about their experiences working on the community project.

Community partners worked individually for about 30 minutes, and then collaborated in groups of two to discuss their ideas before sharing them with the other participants.

2.2 Analysis

This chapter presents the analysis of the data collected from the two sets—the *Why* and *How* methods—which aim to explore the two parts of the research question.

Data collected from the *Why* methods include written and audio-recorded responses from design educators from the semi-structured interviews. Data from this set include written responses from students from the online survey, and audio-and-video recorded responses from community partners during the focus group session. Analysis of data collected using the first set of methods is described in Part (a).

Data collected from the *How* methods include textual and visual reflections in a research diary that the researcher kept as she participated in the community project. Data from this set also include textual and visual mappings from the educator, students, and community partners, from the three separate visualization activities. Analysis of data collected using the second set of methods is described in Part (b).

a. Data from *Why Methods*

Semi-structured interviews, an online survey, and a focus group session were used to explore the first part of the research question: Why are community projects integrated in the design curriculum?

To understand the pedagogical reasons behind integrating community projects in design courses they teach, six design educators from the Visual Communication Design (VCD) and Industrial Design (ID) programs at the University of Alberta (U of A) were invited to semi-structured interviews. Current design students and those who graduated from the design program(s) at the U of A were invited to reflect on their learning experiences around engaging in community projects in the design program(s). Four community partners who participated in projects within the VCD program at the U of A were also invited to participate in a focus group session to discuss the reasons they participated and/or initiated these design collaborations.

Results from Semi-structured Interviews

Design educators revealed that they had different approaches to integrating community projects in the design curriculum. Some educators invited community partners into their courses, and the projects were developed within course hours. Some students worked with community partners at the community organizations; this was mainly for students completing their design practicum. Some community projects were involved both inside and outside of classroom activities, with students inviting the public to give feedback on their concepts through public engagement events. The feedback would inform the students' design decisions. Some educators experienced community projects by supervising graduate students involved with research related to certain communities, or by acting as facilitators between certain communities and students in graduate level courses.

Educators integrate community projects in design courses they teach, because community projects:

- Allow students to practice design through a real project:

It has all the parameters of the client interactions and concerns, but in a lot of cases it makes it a better learning experience for the students. (Educator 1)

- Expose students to real world issues and concerns:

In order to present the students with the exposure to what is happening in the world around them... (Educator 2)

- Challenge students to explore unfamiliar terrains:

Working with and in the community helps to create complex, messy and important design challenges, issues and problems for students. (Educator 3)

- Foster the development of ethical and responsible designers:

Supports the education and development of socially responsible, human-centered designers who can work with others in meaningful and effective ways. (Educator 4)

- Introduce students to community-informed design decisions:

They see the problem from a different perspective, they see different dimensions to the problem, and they understand that it's not only about the visual aspect of design... (Educator 5)

- Nurture the development of life-long skills:

This approach seems to aid students in developing confidence, self-awareness and self-efficacy in their lives beyond being design students. (Educator 4)

- Reflect the future working opportunities for designers:

Over the last 20 years we have seen the field of design shift from a purely designer-centric focus to one that is more participatory and collaborative, one that is moving towards a model that is more society-centric. Working in and with the community better reflects this future. (Educator 3)

- Help designers communicate and promote what they do:

Generally as designers we are not very good at communicating what the field of design does—and can do—to people outside of the field, and even to ourselves. Working with the community, or with any outside collaborators, forces us to contextualize our practice. (Educator 3)

- Allow students to work with others towards solving real problems:

Gives students the opportunity to collaborate with peers and community members to frame and respond to the real challenges and opportunities of societal concerns that can be addressed using design-based approaches (including designed processes, products and messages). (Educator 4)

Some answers on how educators connect community projects to designers' education echoed answers from the previous question. For example, educators said that community projects present complex and multi-level problems for students to explore, and that community projects expose students to societal issues and concerns. In addition to answers that were similar in both questions, educators responded to the relevance of community projects to designers' education, by suggesting that community projects:

- Facilitate students' learning about people and cultures:

Sustainability isn't just a technological question, it's an ethical question, it's a pragmatic question, it's a social question, it's a cultural question. I think design has a fundamental role to play in cultural continuity. (Educator 6)

- Create genuine learning environments for students:

Gives students hands-on and minds-on experience in developing informational and communicational solutions to real design problems. (Educator 4)

- Enhance students' communication skills:

They have to deal with the communication aspects of dealing with clients, how to pose appropriate questions, how to draft the information that they might need, how to read between the lines when they are talking to the community partners, how to make the most of their presence... (Educator 5)

- Engage students in ethnographic research approaches:

The importance of being in those community [project /groups/whatever "ones" means] is to get them to realize that they have to look at other groups, or design for other needs than themselves, and the community project opens their eyes to a lot of that. (Educator 1)

- Develop students' critical thinking skills:

The synergy between that academic world and the social outside world is implicit, and in place; it's not a dichotomy. It's not an ivory tower. (Educator 6)

Educators' answers to the question about how integrating community projects as an approach to teaching and learning affected students' learning echoed some of their answers to the two previous questions. For example, educators responded that engaging students in community projects nurtures students' sense of responsibility and ability to communicate and collaborate with others. Educators also said that through engaging with the community, students gain a knowledge base that is significant to the design choices they make. In addition to these answers, educators said that incorporating community projects as a teaching and learning approach affected students' learning, because community projects:

- Present an alternative approach to design education:

I think it has the ability to deal with complexity, it provides a methodology that is naturally lateral thinking, and can negotiate between specialism, and I think that is something that the world needs right now. (Educator 6)

- Develop students' empathy towards users and audiences:

It really changed their perspective, changed their way of approaching the project and the problem, because there was a sense of greater empathy with the end users; they had a better sense of all the stake holders, and who was being involved in it, and so again it creates a richer learning environment. (Educator 1)

- Help students define and frame problems:

Engages and challenges students to 'frame chaos' and deal with 'wicked' 'ill-structured' and 'fuzzy-front-end' design problems through developing effective and practical design strategies. (Educator 4)

- Engage students in dealing with uncertainties:

It's not that everything is going to be given to them, but they have to be analytical and discern from either being in the environment, or talking to the people or both. What are the things that are important here? And what do I need as far as conceptual tools to be able to develop strategies that will be useful, and that will make sense and will be functional? (Educator 5)

- Encourage students to keep on learning:

Helps students learn how to continually learn and develop as professionals. (Educator 4)

Some of the answers to how community projects affect the community echoed answers to previous questions. For example, educators said that community projects allow designers and community members to learn how to work together, and overcome disciplinary and/or cultural differences. Educators also answered that community projects contribute to the education of designers who are socially responsible, and who use their design skills to help their communities. In addition to these answers, educators stated that

incorporating community projects in design courses affects the community, because community partners and/or members:

- Learn the value of designers from the perspective of organizations and communities:

The really good spin-off effect is that the community partners, the clients, the employers, they come to realize how valuable the services of the designer are, and that it's not an aesthetic service, which is what many of them still think, simply because they don't know and they haven't been exposed to designers and what designers do. (Educator 1)

- Experience the design process:

I think on many levels it's educational for the students but it's also very educational for the partners, and that they get how much better understanding of the scope of what designers do or what they can do. (Educator 5)

- Understand communication messages/campaigns:

...[O]ften community members become more aware/informed about the messages that they see around them. (Educator 2)

Some of the answers to how integrating community projects affects educators' pedagogy and/or practice, and/or research, echoed educators' answers from previous questions. For example, educators said that community projects involve learning approaches, which support the professional and life-long learning of students, such as active and inquiry-based learning, as well as experiential and participatory approaches to design education. Educators also said that community projects nurture the development of socially responsible designers, who are advocates of community-centered design outcomes. In addition to these answers, educators revealed that integrating community projects in the design curriculum affects their pedagogy, and/or design research, and/or design practice, because these projects:

- Promote experimental learning environments:

The educational space that this type of work is explored in is unlike any other space (&) allows a richness unlike any other space. There is a freedom for exploration between student (&) community; it is invaluable... (Educator 2)

- Give educators a fulfilling experience:

It's fundamental in multiple ways; it is allowing me to practice in an ethical and innovative way, and that is some incredible combination that is close to my heart. (Educator 6)

- Allow educators to practice design through teaching:

I guess consequently realizing that my work in the micro level is what I exist to do, be it on this table with students, and be it in a one of these projects; [it] is to create tangible catalysts that people can take ownership over... (Educator 6)

- Translate activism into design pedagogy:

It's allowing me to work in a political and social context that I passionately believe in, which is the idea of post colonialism, which is the idea of breaking down the power of the Eurocentric... (Educator 6)

- Challenge both the students and the educators:

It's very interesting in that things are always evolving and changing, and that injects new life into your way of thinking, and I think also makes you open to what those new community partners bring, depending on what realm they come from, what environment they work in. That's one of the things that we all love about being designers... (Educator 5)

- Contribute to the progress of the design profession:

... I believe any opportunity of positive educational experiences helps to move forward the field of design. (Educator 3)

In addition to responding to the interview questions, one of the educators emphasized that collaborating with community members should be completely voluntary, because not all collaborations are in principle good. People have to want to collaborate for it to be so; otherwise it would just be imposing ideas on people.

Another educator said that community projects require dedication from educators, students, and community partners involved in the design collaboration. All members must also be open to the explorative nature of the design process and the design outcomes. Furthermore, this educator said that the final stages of the community project could be managed in more effective ways through clarifying what happens after an educator sends students' design proposals to the community partners and asks them to choose an option. The educator suggested that at the end of the community project, when a design option is selected, it would be a good learning experience for students to be involved in the selection and implementation processes.

Results from the Online Survey

Answers to questions directed to both current and former design students highlighted the following five aspects of community projects (in no particular order):

- Interacting directly with clients
- Responding to the needs of people through design
- Sharing design outcomes with non-designers
- Collaborating with non-designers
- Engaging in real design experience

Some of the students considered these aspects to be the actual benefits of engaging in community projects. For example, a student said that the primary benefit of engaging in a community project was the experience of designing for a real project for real clients, targeting real people.

Other students associated skills gained to the aspects, describing the skills as outcomes of the aspects. For example, in describing the design and/or professional skills gained from engaging in a community project, one student said that s/he acquired communication skills because s/he interacted directly with the client.

The survey revealed that students acquired two types of skills; skills related to the design profession, and general skills related to any professional environment. Some of the skills belonged to both sets of skills. For example, a certain skill, which is listed as part of professional design skills, might also be related to general skills.

In addition to acquired skills, current and former students expressed an increased understanding of their professional roles as designers through working on people-centered and participatory approaches to design. Students also expressed an increase awareness of their social roles as designers through responding to real issues and concerns.

Students noted the following professional design skills, as the ability to:

- Embrace feedback
- Promote design outcomes
- Commit to deadlines
- Negotiate design outcomes
- Be confident about design capabilities
- Adapt to changing parameters
- Respond to clients' needs
- Collaborate with non-designers
- Value perspectives of users/audience
- Explore design outcomes
- Work in interdisciplinary environments
- Reflect on design choices
- Articulate design choices
- Advance development of design outcomes
- Gain technical design skills
- Think creatively
- Problem solve
- Plan
- Master design software

They taught me how to deal with clients directly, how to negotiate and promote my designs, and it was a really good way to force me to adhere to a deadline! (Student 1)

I've learnt how to communicate design principles to non-designers. [L]earn how to problem solve in a different setting. [G]ain interdisciplinary collaboration experience. [I]ncreased my ability to public[ally] speak and defend my designs. (Student 2)

Students noted the following general skills, as the ability to:

- Be practical
- Communicate with others
- Manage time
- Speak in public
- Create a budget
- Lead
- Present to others
- Establish professional relationships
- Be patient
- Be flexible

I had some better communication skills developed with whom [sic] we were designing for. And [I developed] a new way to look at things, gaining a different perspective. I also learned some time management skills. (Student 3)

[I learned t]ime management, public speaking, and critiquing my own work in terms of what the client wants. (Student 4)

Current and former design students expressed an increased understanding of their roles as designers through engaging in community projects. Feedback from the online survey revealed that designing for and with people influenced how students perceived their roles as designers. Some students experienced a transformation in their design practice after engaging in community projects. One student described this transformation as designing for others instead of designing for him/herself.

A number of factors contributed to the shift in students' understanding of their roles as designers. Those factors included engaging in:

- People-centered design
- Participatory design
- Real-life design projects
- Community engagement

With community projects I was able to develop more design skills that are inspired by communities and people. (Student 5)

It showed me what real world designers actually do! I got a better understanding of how to work with a client and how to ask the right questions to come up with an appropriate design. (Student 6)

Current and former students' responses also revealed an increased understanding of their social roles as designers. Students said that working on real life issues, and designing with non-professional designers to solve local problems, broadened their understanding of their roles as designers. Furthermore, they learned how to involve themselves within their communities and how their design abilities can enhance the lives of others.

A number of factors contributed to the shift in students' understanding of their social roles as designers. Those factors included engaging in:

- Design for real world issues
- Design for people with special needs
- Design for social and environmental well-being
- Involvement in the community
- Belonging to the community

I work on design processes that are respectful, generative, and productive and can help a certain group of people that required [sic] special needs. (Student 7)

Design for communities have [sic] also strengthened my sense of belonging due to direct interaction with members of the community. (Student 8)

Students who had already graduated from the design program(s) said that engaging in community projects influenced their career choices because the projects heightened their interest and involvement in design research. One former student said that engaging in a community project influenced his/her career ambitions.

Results from the focus group session

The focus group discussion with community partners revealed several reasons why they engaged in design collaborations within the VCD program at the U of A. The reasons why community partners participate in and sometimes initiate such design collaborations include:

- The target audience is university students:

Engaging students so that we are hearing from them, because they are our audience, and we need to know what is going to appeal to them. (Community partner 1)

- Community projects are affordable VCD services:

It's an affordable option; we may like to go out and do all kinds of things, but can't necessarily hire in-house... (Community partner 2)

- Students are involved in critical global and local issues:

It's a way for actually engaging a new group of students who we wouldn't normally have a chance to work with, to actually grab what are the issues, what are the global issues, and then to translate that into design. (Community partner 3)

- Students engage in experiential learning experiences:

We fundamentally believe in experiential learning, and we have several services which hired students in the past, which means the idea wasn't foreign to us. (Community partner 2)

The focus group discussion revealed that community projects were sometimes initiated by community partners, and sometimes by design

educators. Participants emphasized how pre-existing relations between community partners and design educators, facilitated the initiation and integration of design collaborations in VCD courses. Sharing common perspectives on education had the same effect.

Community partners said that the projects they participated in within the VCD program were mainly related to designing visual identities and creating communication design messages and strategies. However, even though these projects required specific VCD responses, the types of needs and challenges that the students ended up responding to varied from one project to another.

For example, some participants said that even though what they initially needed was a visual identity to communicate their team's identity to the target audience, what they ended up gaining from the experience with students was a better understanding of themselves and of the team's identity and not just its visual identity.

The focus group discussion revealed three ways in which designers contributed to the community projects. Note that this revelation is from the points of view of community partners in the focus group session:

- Designers present information about the target audience to community partners:

I think that is indicative of our audience, lots of them to present their solutions, had to do a lot of research, to figure out the audience we were working with... (Community partner 4)

- Designers challenge community partners to rethink how they communicate who they are as a team:

Suddenly we are with a group of people who don't speak that same language; they speak a different academic language. And it was a first moment when we really realized that we have to explain things in very different ways... (Community partner 1)

- Designers challenge community partners' assumptions:

I agree with the assumptions, and it's that we live in this world where certain words, stereotypes or whatever it is... We are just operating with a lot of assumptions, for me I was going in to see the design students and they make me realize I have to take it down to a more basic level of what it is that I am talking about. (Community partner 3)

Community partners valued several aspects of engaging in community projects. The aspects are listed below.

- Students' energy and enthusiasm:

Working with the student whose concept we decided to run with, and to come up with this super professional looking piece that she can put in her portfolio, and just to see the excitement she had in terms of the fact that hers was chosen and it's now something that is going to set her on her career path I hope—that is also really rewarding. (Community partner 3)

- Educators' contribution to the success of the process:

... I really appreciated some expertise in her understanding what we are after, and then being able to interpret that in various activities with the students. (Community partner 3)

- The learning environment created by educators:

I think that she really made that experience really good, because she created an environment where it was collaborative, and safe. (Community partner 4)

- Gaining a better understanding of what design is:

I think also not only was it them hearing from us, but us hearing from them, our eyes being opened to this new process, and learning from these students... (Community partner 1)

- Students' design outcomes:

The cool design that came out of it, a lot of design options presented to us, students' engagement, willing to hear feedback. (Community partner 1)

Focus group discussion with community partners around ways to improve the process of collaboration started with participants sharing some of the challenges they face in community projects, and then presenting some of the recommendations.

The challenges were that the community projects ended up (in class) with:

- Many design options to choose from:

One of the big parts of the job is that, like, now I have 20 concepts, from last week, so that is a lot of work for me, because I won't just choose a concept on my own. It doesn't make any sense [to do that]. (Community partner 4)

- Unfinished design outcomes:

We come to these classes, and we need real designs, and I understand the perspectives; for the students it's a learning process. From our perspective we need this tangible thing, and working within a semester-based course, if our final product isn't done, we are kind of left alone, to carry on the design ourselves, but you don't necessarily have those design skills, and computer programs and what not. (Community partner 1)

Community partners' recommendations were:

- Dividing the community project into several phases:

Wouldn't it be cool if maybe there were a Phase One and a Phase Two? So maybe a different group of students completely takes up that next phase of the project, and

took the long list of cool ideas and helped narrow it down. Or maybe some within the group were able to take down that next phase of distilling down to a finished visual identity package...(Community partner 2)

- Engaging the public with selecting the final option:

... after we get the posters from the students we take it out to the public and have them vote on it, we have built that in as part of the process. We collect the comments from people voting on all of the posters. We go back to the class and we have all this kind of market research, in terms of how people responded to their design, and we pretty much, as long as I remembered, we have gone with the design that people have voted for, essentially because what people voted for is what was going to have the broadest appeal out there on the bulletin boards on campus. (Community partner 3)

- Engaging in more discussions with students:

I realized that the more interaction with the students the better, so in the last year that I did it, we took out one of the steps, and I really think that the product isn't as good. So increasing the number of interactions with the students to give them more feedback on their design would really be helpful to them as well as to us in the end. (Community partner 3)

- Hiring a professional designer to implement the final selection:

It would be neat to have a meeting between the person whose design was picked and the designer, because that actually would show a lot of respect for the work. (Community partner 4)

- Expecting different outcomes from community projects:

My expectations are lower, because I understand the reality, but if I could change it... I would love to keep it in this mix somehow, but I also can see how it could be challenging. (Community partner 2)

b. Data from the *How* Methods

To explore the second part of the research question, How are community projects integrated in the design curriculum, the researcher participated in and reflected on a community project. After the project was completed in the class, the educator, students, and community partners were invited to separate visualization activities.

The researcher participated in a total of 16 days, 14 of which were in class activities, and two of which were public engagement activities. After the project was completed in the course, the researcher debriefed participants on her reflections, and invited them to three separate visualization activities: one for the educator, one for the students, and one for the community partners. Using mapping and other visual and textual techniques, participants reflected on their interpretations of the process of responding to the community project.

Results from Participation and Reflection

There were two aspects of the community project which the researcher reflected on in her research diary. The first aspect was noting the types of activities that were taking place during each class. The second aspect was the researcher's response to the learning environment that she was experiencing.

The first aspect of the community project was reflecting on the course activities that contributed to the development of the project. Most of the time, these activities were initiated by the course educator and facilitated by the educator, the students, or the community partners.

Participating in and reflecting on the process of responding to the community project led to the identification of 10 activities that occurred throughout the process: briefing the project, problem framing, exploring outcomes, planning and management, ideation, educator's directions, discussion about social responsibility, feedback and critique, public engagement, and presentation.

- Briefing the project occurred at the beginning, when the design educator welcomed everyone and introduced the project. After that, community partners introduced the design brief. An excerpt from Day 1, January 28, 2014, reads:

The community partner is confiding and sharing her concerns about the social issues at hand. Design students and the design educator listen carefully without interrupting, taking notes as if to let the community partner open up and feel at home.

- Problem framing occurred through visualization activities at the beginning of the project, and also through group activities and discussions among students, and discussions involving students and the course educator. An excerpt from Day 1, January 28, 2014, reads:

The educator provides papers, magazines, and colored pens for the groups to use in creating mappings or collages that help create a better understanding of the social issue. From my own point of view, the exercise was focused on understanding the challenges of the social issue, through coming up with adjectives that we found relevant...

- Exploring outcomes was either through the educator, who suggested a variety of approaches to respond to the community project, or through students' discussions within their groups, or discussions involving both the educator and the students. An excerpt from Day 3, February 4, 2014, reads:

Things such as the kind of emotion to trigger, and type of campaign (emotional vs. pity), and the messages that designers might send if they use stereotypes or do not respect people being represented.

- Planning and managing the project involved organizing the tasks according to the project's timeline. The design educator suggested approaches most of the time, and then students decided which approach they wanted. Community partners also contributed to the project's timeline by inviting students to an event to engage with the public. An excerpt from Day 6, February 13, 2014, reads:

All groups decide to use the next public engagement events to test rough sketches of their ideas. There will be two events; they decide the location of the first event. They think about possible public spaces to test their ideas.

- Ideation consisted of exploring concepts and creative strategies, and occurred either within groups of students working together, or within bigger groups involving students and the educator engaging in brainstorming activities to create a collective strategy. An excerpt from Day 4, February 6, 2014, reads:

They share insights and personal stories to understand, and put themselves in their audiences' situation...

- Educator's directions were suggestions about how to develop the project. Other directions included encouraging students to conduct informal research and visual audits, to present examples of visual communication design tools created by others, and to suggest a variety of mediums to respond to the project. An excerpt from Day 11, March 11, 2014, reads:

The educator reminds students that the project deadline is in two weeks, and that they are encouraged to make decisions, and act on those decisions.

- Discussions about designers' social responsibility and advocacy campaigns were held at the beginning of the project. As the project evolved, these discussions became integrated components of all activities. Topics discussed at earlier stages became points of reference for students' ideation and their exploring of outcomes. An excerpt from Day 2, January 30, 2014, reads:

Students are encouraged to be empathetic by being sensitive about the messages they send when they answer the brief. The educator stresses honoring the people/ audience that will see and interpret the students' work.

- Feedback and critique on students' concepts were in the form of written and verbal feedback from the community partners. They included visual, textual, and verbal feedback from the public, and verbal discussions between students and the educator, as well as written feedback from the educator. An excerpt from Day 7, February 25, 2014, reads:

First the educator writes on the board a summary of all the feedback she got from community partners, on students' ideas that were sent to them. The educator talks about her interpretation of the feedback, and invites students to provide their interpretation of the feedback.

- Public engagement events were outside of classroom activities. At these events, students displayed their work to get feedback from the public. After each event, students shared collected data and engaged in discussions with the educator, to interpret the significance of the findings to their design choices. An excerpt from Day 13, March 15, 2014, reads:

The very positive thing that all of us who attended the public engagement event got was the experience of being there with the community, and the community partners. We found the discussions that the event triggered among us students to be very enriching to our understanding of the project...

- The students' concepts were presented to the community partners on two separate occasions. The first involved presenting initial concepts and creative strategies, and the second was the final presentation. An excerpt from Day 16, March 25, 2014, reads:

Outcomes vary from posters, postcards, booklets of concepts, desktop calendar, interactive outcomes such as games, or online flash animated platforms where people are invited to share stories...

In addition to reflecting on the activities that supported the development of the community project in the VCD course, the researcher also reflected on the learning environment that she experienced as a student involved in the community project. The characteristics of the learning environment in which the researcher participated were collaborative, student-centered, democratic, explorative, dynamic, and respectful.

- Responding to the community project was a collaborative learning process. Students were continuously in dialogue with their peers and

with the educator about the steps and phases of responding to the project. Students also shared design concepts and outcomes with each other and with the educator, and exchanged feedback and critiques. Discussions were held to arrive at decisions. Even though decisions were collective, individual opinions were honored, and students who chose to work alone were given the freedom to do so. An excerpt from Day 10, March 6, 2014, reads:

In a very casual, round table discussion, students share feedback they got from the public at the event. Students also describe the tools they used to get responses from the public, and their learning or findings from the public, and how the findings informed their understanding of the brief at hand.

- The learning environment was student-centered, revolving around students' needs and individual and/or group objectives. The educator facilitated discussions and activities while students engaged in making decisions around planning and managing the process, as well as around concepts and potential design outcomes. However, when students seemed reluctant to arrive at a certain collective decision, the educator made the decisions for the students.
- The learning environment was democratic; students could express their opinions and points of views at any given time, without being judged by their peers or by the educator. Although some students were more articulate in describing their ideas, there was no hierarchy among students, or among students and the educator. Students who seemed more comfortable expressing their opinions, were just comfortable being themselves. An excerpt from Day 5, February 11, 2014, reads:

As a student participant I feel I may choose to direct the project rather than the project being directed by the educator. There is a lot of democracy in making decisions. However, some students may sometimes ask about definite answers... There is empowerment in allowing students to direct their own project.

- Learning was explorative; the need to respond to the project created the subjects that students explored. These subjects varied among

students, and depended on what the students wanted to achieve in the project. The educator initiated discussions about topics that were relevant to the project; she also provided recommendations on ways for students to further explore and learn.

- Classes were dynamic and lively; many activities and discussions occurred during each class. During classes, some students would be designing, and others would be discussing and exploring outcomes. There was a minimum of one discussion per class involving students and the educator, who met to debrief each other on the status of the project, as well as to share feedback on concepts and ideas.
- The relationship between the students and the community partners was respectful. When the project was introduced, community partners shared with students the challenges and needs facing their organization, and students listened carefully. After the visualization activities, students took on the role of design consultants and presented outcomes of the group activities. They continued in their roles as design consultants until the final presentations. After students presented their final outcomes and community partners responded to the presentations, the students' professional roles as design consultants changed, and they became community members sharing concerns and issues facing their community. All participants expressed gratitude at being part of the collaboration.

Results from the visualizing activities

There were three separate visualizing activities: one for the course educator, one for the students, and one for the community partners. The educator and community partners were asked to visualize the steps and phases of integrating the community project from project initiation to project completion, and what happens after community partners choose one of the students' design proposals. Students were asked to visualize the steps and phases of responding to the community project from project introduction to completion.

Participants in the visualization activities highlighted five phases of responding to the community project: initiation, introduction, development, final presentation, and completion.

- Both community partners and the educator described their initial meeting to plan the integration of the community project in the course, as the project initiation phase. However, community partners identified an earlier phase, when they realized in a board meeting that there was a need for visual communication design services to help them promote and fundraise for their organization.
- The educator, design students, and community partners identified the project introduction phase as the session during which the project was introduced in the class. Community partners described the project introduction phase as a discussion about advocacy and fund-raising issues. The educator and students described the phase as discussions about issues of refugees and immigrants, and visualization activities to identify and frame the problems.
- The development phase described by the design educator and students involved class discussions and activities to frame problems, ideate strategies, and explore a variety of design outcomes. Students also described the individual work they had done to contribute to the project development, and how it related to the collaborative process involving the whole class. Community partners described project development as the first time students presented their concepts to them, and the public engagement event, which they invited students to attend.
- Participants described the final presentation as the second time that students presented their design outcomes to the community partners. The final presentation also included community partners giving feedback to the students, and participants sharing reflections on their experience of responding to the community project.
- The three participant groups described the project completion phase differently. For students, project completion was when they individually submitted their projects to the educator to assign their grades, after which they put the project in their portfolios. For the course educator, project completion involved grading students' design proposals, as well as sending them to community partners for selection. For the community partners, it involved selecting one of the design proposals and adapting it into a variety of communication mediums and channels, to promote the organization and fundraise for its activities.

2.3 Findings

The data analysis from the two sets of methods, *Why* and *How*, uncovered two findings. The first finding was the ways in which community projects influence members of these design collaborations. The second was about the process of incorporating community projects into design courses.

The first finding was that educators, students, and community partners who engage in community projects are influenced by these projects in three ways. Part (a) describes the ways in which they are affected.

The second finding was that the process of responding to community projects occurs throughout five phases. These phases are within a learning environment that has six characteristics. Moreover, there are 10 types of activities that move the process forward. These activities are moderated by either the design educator, and/or students, and/or, community partners. Part (b) is a description of the process phases, its characteristics and activities, and who moderates the activities.

a. Effect on Participants

Research revealed that there are three areas in which community projects influence educators, students, and community partners: professional development, social responsibility, and ability to collaborate.

Community projects contribute to the professional development of educators, through engaging in a pedagogy which:

- Merges design practice and pedagogy
- Integrates research into design pedagogy
- Contributes to research in and for design education
- Cultivates the future of the design profession
- Advances the design discipline
- Promotes the value of designers to organizations

Community projects contribute to the professional development of design students, through engaging in an education which:

- Equips students with timeless design abilities
- Allows students to engage in innovative design practice
- Fosters life-long professional skills
- Widens students' career options
- Nurtures students' reflective abilities
- Integrates research into design practice

Community projects contribute to the professional development of community partners by engaging in collaborations which:

- Provide the community organization with affordable services
- Challenge community partners to frame who they are as a team
- Enhance the way community partners articulate who they are as a team
- Facilitate experiential learning projects with university students

Community projects affect educators' social responsibility towards the community by engaging in a pedagogy which:

- Nurtures the development of responsible designers
- Fosters the education of critical thinkers
- Promotes ethical and people-centered design

- Helps community members understand communication messages in their environments
- Incorporates activism into design pedagogy
- Facilitates students' learning about people and cultures
- Exposes students to real-life problems

Community projects affect students' social responsibility towards the community by engaging in projects that allow them to:

- Respond to people's needs and challenges through design
- Challenge assumptions about people and cultures
- Relate to the users and the audience for whom they design
- Develop critical thinking around real-life issues
- Understand the impact of design on the world
- Feel a sense of belonging towards the community

Community projects affect community partners' social responsibility towards the community by engaging in projects that allow them to:

- Engage with students in responding to critical issues
- Develop awareness about their target audience
- Challenge their assumptions about certain people or topics

Community projects contribute to the educators' ability to collaborate by facilitating projects that:

- Encourage participatory design approaches
- Connect educators and students with the public
- Open up opportunities for people to learn about other cultures
- Promote empathy towards users and audience
- Engage non-professional designers in the design process

Community projects contribute to students' ability to collaborate by engaging in projects that allow them to:

- Be part of participatory design approaches
- Receive feedback and critique on their design choices
- Incorporate others' feedback into their design choices
- Work in interdisciplinary teams
- Practice community-informed design

- Favor clients' and people's needs over aesthetic preferences
- Adapt to changing parameters
- Utilize their creativity to contribute to the community

Community projects contribute to community partners' ability to collaborate by engaging in projects that allow them to:

- Translate their teams' needs and challenges into design briefs
- Articulate to others who they are as a team
- Collaborate with students within educational settings
- Integrate the public's feedback into design choices they make
- Learn about the design process and how designers work
- Experience people-centered and participatory design approaches

b. Process of integration

Research revealed that community projects are integrated in a design course through a process, which constitutes five phases. These phases include 10 activities that contribute to the progress of the process. Most of the time the design educator (DE) initiates the activities, which are then moderated by the DE, and/or design students (DS), and/or community partners (CP).

The characteristics of the learning environment within which these activities occur are: collaborative, explorative, democratic, respectful, dynamic, and student-centered.

The following are the types of activities that occur during the five phases. The abbreviations reveal who moderates the activities. For example, DS means design students moderate the activity, and DE & CP means the design educator and community partners both moderate the activity. DE & CP/DE means that the activity is sometimes moderated by the design educator and community partners, and sometimes by the design educator, and so on and so forth.

Phase 1—Initiation

- Problem framing: DE & CP
- Planning and management: DE & CP/DE

Phase 2—Introduction

- Briefing the project: DE/CP
- Problem framing: CP & DS/DS
- Exploring outcomes: DE
- Planning and management: DE

Phase 3—Development

- Educator's directions: DE
- Discussion about social responsibility: DE/DE & DS/DS
- Problem framing: DE/DE & DS/DS
- Exploring outcomes: DE/DE & DS/DS
- Planning and management: DE/DE & DS/DS
- Ideation: DS/DS & DE
- Presentation: DS & CP
- Feedback and critique: DE/DE & DS/DS
- Public engagement event: DS/DS & DE

Phase 4—Final presentation

- Presentation: DS & CP & DE
- Planning and management: DE

Phase 5—Completion

- Feedback and critique: DE & DS
- Presentation: DS/DE

The feedback and critique activity in the completion phase involves students presenting their design outcomes to the educator, and the educator giving written feedback on their work. The students then get the chance to apply the educator's suggestions, and resubmit, at which point the educator, records the grades, and presents the proposals to the community partners.

The educator handles the presentation in the completion phase, sending the students' design proposals to the community partners, who then select one of the options. Research revealed that the steps between the educator presenting the design proposals and the community partners selecting and implementing an option could be more effectively managed by involving the students and educator in the selection and implementation procedures.

Furthermore, collaboration among educator(s), students, community partners, and the public should be voluntary for the collaboration to be positive. Community projects require that all participants be dedicated to and understand the educational nature of the collaboration.

2.4 Discussion

This chapter describes some of the limitations of the research, as well as some of the opportunities that led to the research recommendations in Chapter 3—The Process Map. Part (a) describes the limitations of the research, which are related to how participants who took part in the semi-structured interviews and online survey understood some of the questions in both methods. Part (b) presents examples of opportunities that led to a recommended process map for integrating community projects in design courses.

a. Limitations

Some of the limitations in the research were related to how participants understood questions in the semi-structured interviews and in the online survey.

The semi-structured interviews that were held face-to-face and through emails had no significant challenges involving the actual process of conducting the interviews. However, there were challenges regarding how educators understood the interview questions.

Semi-structured interview questions were created in a way that the first question gave educators the space to express any pedagogical reason(s) for incorporating community projects in design courses, without having to adhere to guidelines that framed the discussion. The second question (How is integrating community projects in the design curriculum relevant to the education of designers?) was designed to explore how educators related integrating community projects as pedagogy, to what design students need to learn at university level. The third question (How does this approach to teaching and learning affect: a. Students' learning?, b. The community/society? c. You as a design educator and/or design practitioner?) was more intended to explore the environment within which the community project was integrated, and how this influenced the students, the local community, and the educator.

One of the challenges of the interviews was that some educators found questions 1, 2 and 3a similar in meaning, and responded to all three with the same types of answers. Phrasing the questions differently might have led to more diverse answers.

Another challenge was the use of some terminology in the interview questions, among them "community project," "community partner," and "integrating in." Because each educator experiences community projects in a unique way, these terms confused some of the participants, who had different interpretations of what a "community" is, or were accustomed to using the word "client" instead of "community partner," or believed that "community projects integrated in the course," might not include projects where students work outside of their classrooms and within communities

or organizations. Tailoring the questions to suit the several forms of community projects, would have provided participants with more familiar terminology, which would have allowed them to relate the interview questions to their own unique experiences.

Similar to the semi-structured interviews, some of the challenges in the online survey were related to how students understood the survey questions. In particular, there were challenges about questions 3, 4, and 5, which asked students about the personal, social, and professional skills that they acquired from engaging in community projects. The answers revealed that some of the students could not differentiate between the three types of skills. Describing and/or providing examples of each type of skill would have given students a better understanding of each question.

b. Opportunities

The initial objective of this research was to present a potential framework for integrating community projects in design education. The framework was defined as a structure or a model to be used by educators to implement and incorporate community projects in the design curriculum. However, as the researcher started exploring the research question through the various methods, she realized a wider scope of research would have been necessary to formulate such a pedagogical framework. Therefore, the research objective shifted to presenting recommendations instead of a potential framework for incorporating community projects in design courses.

When the research objective shifted, there was no plan for the recommendations to take any specific form. What the researcher expected was for the recommendations to be a set of do's and don'ts that would emerge out of the research findings. What was interesting was that the research presented opportunities for an integrative process to emerge out of the findings, which then transformed the recommendations into a process map for integrating community projects in design courses.

Some of the opportunities that contributed to the recommended process map in the following chapter (Chapter 3—The Process Map) were related to the gap between the final presentation phase where students present their design proposals in class, and how the design proposals materialize and become actual design products. This gap was revealed through the discussion with community partners in the focus group session, as well as through the educators' feedback in the semi-structured interviews. Both expressed the need to further enhance the final phases of community projects. This opportunity led to the idea of having an extra phase in the recommended process map, where design proposals are implemented and actualized. It also led to recommendations for further collaboration, beyond course hours and beyond the project timeline, between community partners and the student(s) whose design proposal is selected.

Another example of an opportunity that contributed to the recommended process map was related to community partners who expressed through the focus group session that more interactions

with students are needed. At the same time, students' responses through the online survey revealed that interacting directly with community partners positively affected their communication skills, along with other skills related to their professional development. This benefit, which was revealed through both the community partners' feedback and the students' responses, led to increasing the number of interactions between both groups in the recommended process map.

The process map presented in the following chapter is explorative in nature; it presents suggestions that are based on the findings of this research. The process map allows educators to plan the integration of the community project in design courses they teach, while fully practicing their own pedagogy.

3. The Process Map

This chapter presents recommendations for integrating community projects in design courses. The recommendations are in the form of a process map for educators to use to plan how to incorporate community projects into the syllabi of their courses.

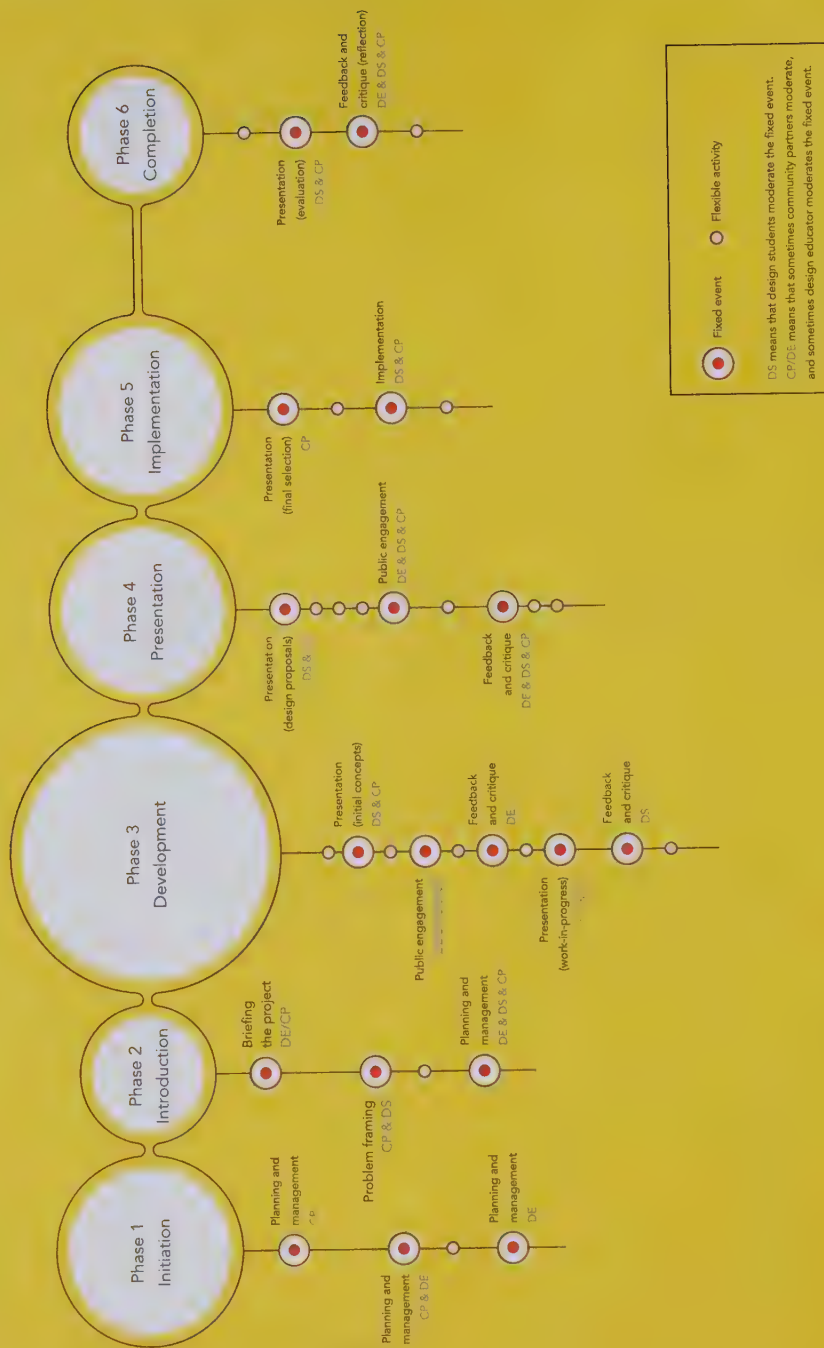
The process map facilitates educators practicing their own pedagogy by having a variety of flexible activities to choose from, and/or by adding their own pedagogy tools into the process. The process map also encourages educators to embrace some of the characteristics of the learning environment revealed in the research findings, while adding their unique approaches to teaching design.

The visualization of the process map on the following page presents the phases of the process, as well as the fixed events (double circles) and flexible activities (circles). The flexible activities are random in placement and in quantity, and educators are encouraged to add and move flexible activities as they wish. This will be described later in the chapter.

The components of the process map are described in Section 3.1. The process map is composed of six phases. Within these phases are fixed events around which the project timeline revolves, and a list of flexible activities from which educators can choose. Recommendations also include suggestions on who moderates the fixed events, as well as suggestions on the characteristics of the learning environment within which the projects occur.

Section 3.2 describes the components of each phase of the recommended process: its duration, objectives, fixed events, and suggested moderators for the fixed events. This section also presents examples of flexible activities within each phase, and explains how the activities may help move the phase objectives forward.

The process map for integrating community projects in design courses



3.1 Components

To incorporate a community project into a design course, it is recommended that educators divide the process of integration into six phases: initiation, introduction, development, presentation, implementation, and completion.

The process map differs from the process presented in the research findings, which comprised five phases: initiation, introduction, development, final presentation, and completion. The difference is in the modification of the final presentation and the completion phases, and also in the addition of the implementation phase.

Phases of the process

The first three phases—initiation, introduction, and development—remain the same as in the research findings. The initiation phase is when the educator(s) and community partners plan the project integration prior to the project commencement in class. The introduction phase is when the project is briefed to students in class. The development phase is when students respond to the project by creating design proposals in collaboration with the educator(s) and community partners.

The final presentation phase described in the research findings changes to the presentation phase in the process map because it is no longer proposed to be the last time that the students interact with the community partners. In the recommended process map, the presentation phase is when students present what they have worked on so far, and then they collaborate with the educator(s) and community partners to analyze the design proposals based on the public's feedback.

The added implementation phase is when the community partners present their chosen design proposal to the educator(s) and the students. This phase also constitutes the implementation and actualization of the design proposal by the student(s) whose proposal was selected, and in collaboration with the community partners.

The other modified phase is the completion phase. In the process map, this phase occurs after the selected design proposal has been implemented, and after the community partners have evaluated the impact of the design outcomes on their organization, audience, and/or users, and reported that information to the educator(s) and students.

In addition to the six phases of the integration process, there are 10 activities that occur throughout the phases. The activities are similar to activities from the research findings: briefing the project, problem framing, exploring outcomes, planning and management, ideation, educator's directions, discussion about social responsibility, feedback and critique, public engagement, and presentation. However, for the process map, it is suggested that these activities be divided into two types: fixed events and flexible activities.

Fixed events

Fixed events are milestones around which the timeline of the project is planned. Even though all of the fixed events are also listed as part of the flexible activities, the activities that are listed as fixed events have to occur at least once within the phase they are listed in, and can then occur again as often and within any phase(s) that the educator(s) wants.

Flexible activities

Flexible activities act as tools to move the project forward. Educators are encouraged to incorporate the flexible activities into the various phases as often as they want. Flexible activities can also be replaced with other pedagogy tools that the educator prefers.

Moderators

Most of the time, it is the educator(s) who initiates the class activities; this is done as part of planning the whole progress of the community project throughout the course. However, educators, students, and/or community partners may moderate both the fixed events and the flexible activities within the various phases. The recommended process presents suggestions on who

moderates the fixed events. As for the flexible activities, it is up to the educator(s) to choose who moderates each activity, depending on the activity's objectives.

Characteristics

There are six recommended characteristics for the learning environment within which the community project occurs: collaborative, explorative, democratic, respectful, dynamic, and student-centered.

The characteristics for the learning environment were revealed by the research findings. However, educators are encouraged to incorporate their own teaching philosophy in the integration process, and/or substitute some of the proposed characteristics with other teaching approaches that they advocate.

In addition to the characteristics, the research findings also revealed that pre-existing relations between educators and community projects lead to positive collaborations, as do shared ideas about education.

3.2 Phases

The process map is composed of six phases. Each of these phases has its own components: duration, objectives, fixed events and who moderates these events, and flexible activities that contribute to achieving the objectives of the phase.

The following are the components of each phase and examples showing educators how to integrate community projects into their design courses.

Phase 1—Initiation

Duration

The initiation phase occurs after the educator(s) and the community partners decide to collaborate within a design course and prior to the commencement of the community project in class. This phase may last from weeks to months depending on the complexity of the project, and/or the time that both the educator(s) and the community partners allocate.

Objective(s)

This phase is intended for the educator(s) and the community partners to plan the project and work out how the community partners' requirements can meet curriculum objectives.

It is also recommended that during this phase the educator(s) and the community partners discuss the explorative and educative natures of the project and arrive at an understanding of their expectations.

Fixed events and moderator(s)

The three recommended fixed events for this phase are the planning and management events.

- The first planning and management event is for community partners to frame their objectives and expectations for integrating the community project in the design course. It is recommended that

community partners write a project brief to share with the educator(s) in the following event.

- The second planning and management event is for community partners and educator(s) to meet and discuss the objectives of the project with respect to the community partners' organization and with respect to design students' learning. Preparing a design brief as mentioned in the previous event and sharing it with the educator(s) gives both community partners and educator(s) a starting point(s) to discuss their objectives and expectations.

Another aspect of this event could be planning the project timeline by discussing some of the main fixed events such as public engagement events, and presentations.

- The third planning and management event is for the educator(s) to incorporate the community project into the course syllabus. Some things to consider when including the project into the syllabus are the community partners' needs, students' learning objectives, and the time provided for the six phases of the integration process.

Examples of flexible activities

The educator(s) may choose from a variety of activities to help achieve the objectives of the initiation phase. For example, the activity discussion about social responsibility may be incorporated into this phase to explore with the community partners the impact of design products on the world.

Phase 2—Introduction

Duration

The introduction phase is when community partners and educator(s) introduce the community project brief to students in class. This phase usually occurs during one class. However, it may be extended to more than one class if the three recommended fixed events below didn't occur because of time constraints.

Objectives

The objectives of this phase are to establish a common understanding of the requirements of the community project and to build trust among the collaborators.

Fixed events and moderator(s)

There are three recommended fixed events for this phase: briefing the project, problem framing, and planning and management.

- The first event is briefing the project. During this event, the educator(s) introduces community partners to students, and describes the community project. Then the community partners brief the project to the students. The educator's introduction and description prior to the community partners' brief provide a context for students to connect what community partners say about the project to the design course.
- The second event is problem framing, which is an event for community partners and students to collaborate and discuss their understanding of the project and its requirements. Community partners and students may engage in group discussions and activities such as visually mapping the components of the problem presented in the brief, or using pictures from magazines to create collages and mood boards to visualize the social topic of the project. For example, community partners and students may visualize racism using pictures of models from magazines to suggest the dominance of one race over the others.
- The third event is planning and management, which requires all members to plan and discuss the timeline of the project, including the dates for the main fixed events.

Examples of flexible activities

An example of a flexible activity that may be incorporated into the introduction phase is the activity discussion about social responsibility, where educator(s), students, and community partners engage in a dialogue about various ways to contribute to the community within the context of the social topic presented in the project brief. This kind of flexible activity fosters a sense of common purpose and a sense of familiarity among members by allowing everyone to share personal stories about their experience with the social topic.

Phase 3—Development

Duration

The development phase is the longest of the six phases in the recommended process. This phase may last from weeks to months depending on the time allocated for the community project.

Objective(s)

The objective of the development phase is for students to create design proposals that respond to the community project, in collaboration with the course educator(s) and the community partners.

Fixed events and moderator(s)

There are five recommended fixed events for this phase: presentation (initial concepts), public engagement, feedback and critique, presentation (work-in-progress), and another feedback and critique event.

- The first event presentation (initial concepts) is for students to present early concepts to community partners. Concepts presented in this event may be in the form of discussions to exchange ideas on the various strategies that students came up with, and how these strategies relate to the community project.
- The second event is the public engagement, where educator(s), students, and community partners engage with the public, preferably the target audience or target users, to get information to enhance the previously presented concepts and/or to test the previously presented concepts by exploring how the public reacts to them. The public engagement event is recommended to be an outside-of-classroom activity so that students can experience the public environment. It is important to note that some data collected from the public need appropriate ethics clearance or waivers.
- The third event is the feedback and critique, where the educator gives each student feedback on his/her concepts. This can be done by students presenting the educator with their concepts as mood boards or sketches. Then, outside of classroom hours, the educator will give each student feedback.

- The fourth event is the presentation (work-in-progress), where students present their concepts to the community partners. At this point, students will have received feedback from the community partners in the first presentation event, from the public in the public engagement event, and from the educator in the feedback and critique event. Concepts presented in this event may be sketches or rough mock-ups of students' concepts.
- The fifth event is an in-class feedback and critique session, where students present to each other and critique each other's revised concepts. Revisions are based on feedback received leading up to the fifth event.

Examples of flexible activities

There are several flexible activities that may be incorporated into the development phase to move the project forward. An example of a flexible activity may be ideation, where students work in groups and/or individually to come up with ideas to respond to the community project. Another example of a flexible activity may be exploring outcomes, where students work in groups of students, or in larger groups including students and the educator(s), to explore potential media suitable for communicating with the target audience.

Phase 4—Presentation

Duration

The presentation phase marks the end of the time allocated for students to work on their concepts and the time for the concepts to be presented as design proposals. This phase lasts at least two weeks and can be longer, depending on the course objectives. For example, if the essence of the course is design research, more time may be allocated for this phase, since it involves ethnographic research approaches and data analysis. On the other hand, if the course is more focused on execution skills, then this phase does not have to be long.

Objective(s)

The objective of this phase is for students' design proposals to be shared with and collaboratively analyzed by the educator(s), students, community partners, and the public.

Fixed events and moderator(s)

There are three recommended fixed events for this phase: presentation (design proposals), public engagement, and feedback and critique.

- The first event is the presentation (design proposals), where students present their design proposals to community partners. This event also involves discussing and planning the public engagement event to share design proposals with the public.
- The second event is the public engagement, where the educator(s), students, and community partners engage in an event to share the design proposals with and get feedback from the public.
- The third event is the feedback and critique session, where educator(s), students, and community partners analyze the public's feedback. This is done collaboratively and within course hours.

Examples of flexible activities

An example of a flexible activity that can be incorporated into this phase is an additional feedback and critique event in which the educator(s) and students use mappings and diagrams to visualize the data gathered from the public. Sharing more organized data with the community partners would make the feedback and critique event more efficient since data would be more simplified.

Phase 5—Implementation

Duration

The implementation phase may last from a couple of weeks to months, depending on the schedules of the community partners and the design student(s). The duration may also be affected by the logistics of implementing the design proposal.

Objective(s)

The objective of this phase is to implement the selected design proposal into a variety of design media.

Fixed events and moderator(s)

There are two recommended fixed events for this phase: presentation (final selection) and implementation.

- The first event, presentation (final selection), involves the community partners meeting with their organization's stakeholders and selecting a design proposal. Ideally the feedback from the public, and the analysis of the feedback in class should contribute to the selection criteria. After the selection, community partners present their chosen option to the educator and students. They, describe the selection criteria so that the students can understand how the organization's decision makers perceived their design proposals and on what basis the final selection was made.
- The second event is the implementation, where the student(s) whose design proposal was selected collaborates with the community partners to implement the proposal into a variety of media.

Examples of flexible activities

An example of a flexible activity that may be incorporated in this phase is exploring outcomes, where students and community partners explore the best media for implementing the design proposal. Another form of exploring outcomes may involve exploring the logistics and limitations of production technologies.

Phase 6—Completion

Duration

The completion phase occurs after the selected design proposal has been implemented and after the community partners report the results of the implementation. It may occur after one or two academic terms, and may last for one session.

Objective(s)

This phase can be an outside-of-classroom activity so that all students who took part in the community project can attend, even if they are no longer in the same course(s). The objective of this phase is to evaluate the impact of the implemented design outcomes on the community partners' organization and on the target audience or users. The objective is also for those involved with the community project to share feedback on their experience of engaging in the project.

Fixed events and moderator(s)

There are two recommended fixed events for this phase: presentation (evaluation) and feedback and critique.

- The first fixed event is the presentation (evaluation). Both the student(s) whose design proposal was implemented and the community partners describe to the other members how the proposal was implemented into different media and what the impact was on the organization, the audience, and users.
- The second event is the feedback and critique. Educator(s), students, and community partners reflect and share feedback on their experience of engaging in the community project.

Examples of flexible activities

An example of a flexible activity that may be incorporated is a public engagement event, which occurs before the presentation (evaluation) event. During the public engagement community partners and student(s) whose design proposals were implemented engage with the public to understand and evaluate the outcomes of the implemented design. This activity may be a way for community partners and design student(s) to gather information about how the design outcomes impact the public.

Conclusion

Summary

This research explored why and how community projects are integrated in the design curriculum. The research was conducted within the context of the design studies curriculum at the University of Alberta (U of A).

The research revealed two findings. The first finding was that community projects influence educators, students, and community partners in three areas: professional development, social responsibility, and ability to collaborate. The second finding was that community projects are integrated in design courses through a process consisting of five phases: initiation, introduction, development, final presentation, and completion. The process occurs within a learning environment that has six characteristics: collaborative, democratic, dynamic, student-centered, respectful, and explorative. There are also 10 types of activities that move the community project forward: briefing the project, feedback and critique, public engagement event, presentation, planning and management, discussions about social responsibility, problem framing, educator's directions, ideation, and exploring outcomes.

The research findings presented opportunities for recommending a process map for integrating community projects in design courses. The process map is composed of six phases: initiation, introduction, development, presentation, implementation, and completion. Within the six phases there are two types of activities: fixed events and flexible activities. The fixed events act as milestones around which the timeline of the project is planned. The flexible activities act as tools to move forward the objectives of each phase. The list of activities includes briefing the project, feedback and critique, public engagement, presentation, planning and management, discussions about social responsibility, problem framing, educator's directions, ideation, and exploring outcomes.

Most of the time, the educator(s) initiates the activities. However, educators, students, and/or community partners moderate both the fixed events and the flexible activities within the various phases. The process map is also integrated within a learning environment that has six characteristics: collaborative, democratic, dynamic, student-centered, respectful, and explorative.

Future research

To claim that engaging students in community projects within design courses will equip them with all that they need to know as designers is dishonest. Community projects should be part of a curriculum that caters to the many areas important to the education of designers. For example, due to the collaborative nature of community projects, learning technical or craftsmanship skills may be broadly covered within a community project, so there should be other courses in the curriculum that focus more on teaching technology-related skills and craftsmanship skills, etc.

Community projects should be part of an overall curriculum that responds to the challenges facing design as a profession and as a discipline. Some of the challenges facing the design profession involve defining: 1) the roles of designers, 2) the nature of design outcomes, and 3) the actual design process and who is involved in the process.

Integrating community projects in the design curriculum is significant because it provides students with an education that prepares them to practice design not only today, but also have their skills be relevant in future. The skills students learn are skills that evolve as they progress in their careers. These skills are not related to current design trends, they are qualities that designers need no matter what area(s) of design they choose to practice, or what time in life.

Furthermore, community projects nurture the development of responsible people, who practice collaborative approaches to solving problems. Community projects encourage students to think about the consequences of their design outcomes on the world. Thinking about the consequences of one's decisions is a good way to foster a sense of responsibility towards the inhabitants of world.

Incorporating community projects in design courses present research opportunities for educators and students interested in design pedagogy and education.

The process map presented in the research can be further explored to evolve into a pedagogical framework for educators to use to integrate community projects in design courses they teach. This process map was based on the research findings, however the process map differed from the integration process presented in the research findings by the modification of the final presentation phase, the addition of the implementation phase, and the modification of the completion phase. Exploring the process map through design education research, with a focus on the effectiveness of the last three phases, may contribute to evolving the process map into a pedagogical framework.

This pedagogical framework can be a tool for educators to use to plan the integration of community projects in courses they teach. For example, this tool may be translated to a mobile application that the educator customizes by modifying and/or adding the flexible activities, and assigning the timeline of the project, etc. The application may be linked to the calendar on the educator's mobile devices. It may also have an option to send group messages or emails to members of the community project, and remind them of the upcoming fixed event(s).

Another area to explore within community projects is the idea of community projects as a pedagogy that allows educators to practice design. The role of the educator in a community project sometimes mirrors the role of a designer in a participatory design process. Designers in participatory design act as facilitators of the process. A potential research area would be exploring whether the role of educators within community projects are in a way revealing the roles of designers in the future. Another area of focus within this area could also be exploring the relationship between pedagogy and practice in creative scholarship, and how both feed into each other to define the creative practitioner/educator of the 21st century.

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2. Ethics application

- Application
- Documents
 - Semi-structured interviews
 - Online survey
 - Focus group session

Date: Wed Nov 13 12:46:55 2013

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VIEW000072 **1.1 Study Identification**

All questions marked by a *red asterisk* * are required fields. However, because the mandatory fields have been kept to a minimum, answering only the required fields may not be sufficient for the REB to review your application.

Please answer all relevant questions that will reasonably help to describe your study or proposed research.

- 1.0 * **Short Study Title** (restricted to 250 characters):
Designing for the Community, Educating for Life
- 2.0 * **Complete Study Title** (can be exactly the same as short title):
Designing for the Community, Educating for Life: Community Projects in Design Education
- 3.0 * **Select the appropriate Research Ethics Board** (Detailed descriptions are available by clicking the *HELP* link in the upper right hand corner of your screen):
REB 1
- 4.0 * **Is the proposed research:**
Unfunded
- 5.0 * **Name of Principal Investigator** (at the University of Alberta, Covenant Health, or Alberta Health Services):
Layal Shuman
- 6.0 **Investigator's Supervisor** (required for applications from undergraduate students, graduate students, post-doctoral fellows and medical residents to Boards 1, 2, 3. HREB does not accept applications from student PIs)
Bonnie Sadler Takach
- 7.0 * **Type of research/study:**
Graduate Student - Thesis, Dissertation, Capping Project
- 8.0 **Study Coordinators or Research Assistants:** People listed here can edit this application and will receive all HERO notifications for the study:

Name	Employer
There are no items to display	

- 9.0 Co-Investigators:** People listed here can edit this application but do not receive HERO notifications unless they are added to the study email list:

Name	Employer
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There are no items to display

- 10.0 Study Team** (*Co-investigators, supervising team, other study team members*): People listed here cannot edit this application and do not receive HERO notifications:

Last Name	First Name	Organization	Role/Area of Responsibility	Phone	Email
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There are no items to display

1.5 Conflict of Interest

- 1.0** * Are any of the investigators or their immediate family receiving any personal remuneration (including investigator payments and recruitment incentives but excluding trainee remuneration or graduate student stipends) from the funding of this study that is not accounted for in the study budget?

☐ Yes ☒ No

If YES, explain:

- 2.0** * Do any of investigators or their immediate family have any proprietary interests in the product under study or the outcome of the research including patents, trademarks, copyrights, and licensing agreements?

☐ Yes ☒ No

- 3.0** Is there any compensation for this study that is affected by the study outcome?

☐ Yes ☒ No

- 4.0** Do any of the investigators or their immediate family have equity interest in the sponsoring company? (This does not include Mutual Funds)

☐ Yes ☒ No

- 5.0** Do any of the investigators or their immediate family receive payments of other sorts, from this sponsor (i.e. grants, compensation in the form of equipment or supplies, retainers for ongoing consultation and honoraria)?

☐ Yes ☒ No

- 6.0** Are any of the investigators or their immediate family, members of the sponsor's Board of Directors, Scientific Advisory Panel or comparable body?

☐ Yes ☒ No

- 7.0** Do you have any other relationship, financial or non-financial, that, if not disclosed, could be construed as a conflict of interest?

☐ Yes ☒ No

If YES, explain:

Important

If you answered YES to any of the questions above, you may be contacted by the REB for more information or asked to submit a Conflict of Interest Declaration.

1.6 Research Locations and Other Approval

- 1.0** * List the locations of the proposed research, including recruitment activities. Provide name of institution or organization, town, or province as applicable

The proposed research (which includes semi-structured interviews, focus group sessions, participation in a project within a design course, and visualization activities), will all take place at the University of Alberta (UofA) in Edmonton. In case an interviewee is not present in Edmonton to participate in the semi-structured interview, the principal investigator (PI) will offer video conferencing as an alternative method. The research will also include emails with a link to an online survey that will be sent from the administrative office in the Department of Art & Design at the UofA.

The PI will send email invitations to recruit potential participants for the semi-structured interviews and focus group sessions. The PI will ask the administrative office in the Department of Art & Design to send out email invitations to respond to an online survey, to all currently enrolled design students and students who graduated from the design program. She will ask educator(s) who include community projects in their courses to provide a list of community partners who have participated in these projects.

Potential participants for the research activity where the PI will participate

in a design course, and potential participants of the visualization activities, will all be invited verbally by the PI prior to the commencement of each activity in the Department of Art & Design at the UofA.

- 2.0** * Indicate if the study will use or access facilities, programmes, resources, staff, students, specimens, patients or their records, at any of the sites affiliated with the following (select all that apply):
Not applicable

List all facilities or institutions as applicable:

3.0

Multi-Institution Review

- * 3.1 Has this study already received approval from another REB?

☐ Yes ☒ No

3.2 Indicate if the proposed research has already received ethics approval from other Research Ethics Board or institution. Choose all that apply (The University of Alberta has entered into formal reciprocity agreements with the REBs listed below. Because of this agreement, if you have already received approval from one of the REBs specified below, you will only need to complete a shortened form of this application. By clicking continue you will be forwarded ONLY to the sections of the application that you will need to complete. In addition to completing this truncated application form, please attach the approval letter, approved application and approved consent forms from this other REB to Section 7.1 (11.0). If you select "Other" you will need to complete the full application.

Not Applicable

- * 3.4 This study will involve the following (select all that apply):

There are no items to display

- 4.0** Does this study involve pandemic or similar emergency health research?
☐ Yes ☒ No

If YES, are you the lead investigator for this pandemic study?

☐ Yes ☐ No

- 5.0** If this application is closely linked to research previously approved by one of the University of Alberta REBs or has already received ethics approval from an external ethics review board(s), provide the HERO study number, REB name or other identifying information. Attach any external REB application and approval letter in Section 7.1.11 – Other Documents.

2.1 Study Objectives and Design

- 1.0 **Date that you expect to start working with human participants:**
11/19/2013
- 2.0 **Date that you expect to finish working with human participants, in other words, you will no longer be in contact with the research participants, including data verification and reporting back to the group or community:**
12/31/2014
- 3.0 *** Provide a lay summary of your proposed research suitable for the general public (*restricted to 300 words*). If the PI is not affiliated with the University of Alberta, Alberta Health Services or Covenant Health, please include institutional affiliation.**

The proposed research aims to present a potential framework for integrating community projects in the design curriculum. Integrating community projects in the education of designers is significant because it offers students the chance to work on real-life design projects, and create solutions to social problems through design. The research will be explored through understanding *why* and *how* community projects are integrated in the design curriculum at the UofA.

To explore *why* community projects are integrated in the design curriculum, the PI will carry out interviews with design educators who incorporate community projects in courses they teach. The PI will also explore, through focus group sessions, the reasons that encourage community partners to participate in and sometimes initiate such design collaborations.

To understand the ways community projects affect students' learning, the PI will invite current design students, and design students who have graduated from the Department of Art & Design, to respond to an online survey and participate in focus group sessions. Discussions will revolve around students' engagement with community projects in the design program and how it influenced their education as designers.

To explore *how* community projects are integrated in the design curriculum, the PI will participate in and reflect on a community project that is incorporated in one of the Visual Communication Design courses during the Winter term 2014. After the project is completed, and the educator records project grades, the PI will share her reflections as a type of de-briefing, with the community partners, students and course educator(s). Then the PI will invite potential participants to other separate visualization activities: one activity for the students, one for the community partners and one for the course educator(s). During these visualization activities, participants will collaborate with the PI to visualize through

mapping and diagrams, their experiences and feedback on the different phases and steps of designing the responses to the community project. The course educator(s) will not know who participates until after final course grades are submitted.

- 4.0** * **Provide a description of your research proposal including study objectives, background, scope, methods, procedures, etc)** (*restricted to 1000 words*). **Footnotes and references are not required and best not included here. Research methods questions in Section 5 will prompt additional questions and information.**

Definitions

A **community project** is a design project undertaken by an educator, to address issues and concerns raised by community partners. This project is presented within the syllabus of a design course, for students to develop responses through design, and in collaboration with the community partners.

Community partners are defined as members of non-for-profit organizations or groups, based inside or outside of the UofA.

The word **framework** is defined as a structure or a model, to be used by educators, for implementing and incorporating community projects in the design curriculum.

Objective

The objective of the proposed research is to present a potential framework for integrating community projects in the design curriculum. Incorporating community projects in the design curriculum allows students to apply theoretical knowledge of design to real community projects. For example, responding to the community project may be creating a visual identity to represent the non-for-profit organization's mission and vision statements, or developing a social marketing campaign that attracts a younger audience, or designing strategies and communication tools to create a more inclusive UofA campus.

In addition to bridging theory and practice, working with non-for-profit organizations or groups exposes design students to the social role that designers can play, by solving social issues and real-life problems through design.

The research objective will be explored through investigating *why* and *how* community projects are integrated in the design curriculum at the UofA. The '*why*' explores the pedagogical reasons behind educators incorporating community projects in design courses, it also explores the reasons why community partners themselves engage in and sometimes initiate these design collaborations. The '*how*' explores the different

phases and steps of responding to the community project within a design course, it also explores the different procedures that lead to the project initiation and integration in the course.

Background

The background of this research is rooted in the idea that design and social responsibility are inseparable, and that designers should create work that enhances the lives of human beings.

Design education within this socially-oriented context nurtures the development of students both as good designers and as good citizens simultaneously. Integrating community projects in the design curriculum is one approach to educating design students towards becoming responsible people and professional designers.

Community partners, students and educators collaborate in responding to these community projects through a process called participatory design. Participatory design branches from a people-centered approach to design, which puts the interest of the people/community at the heart of the designed outcome. Participatory design is a democratic, non-hierarchical approach to co-creating (collaboratively creating) the best possible solution to a given problem or task. Within this context, the research will explore how community projects are responded to in design courses, and how this project is initiated by the educator and/or community partner(s) prior to integrating it in the course.

Research Question

Why and how are community projects integrated in the design curriculum?

Scope

Over the Fall term 2013, the PI will conduct a number of research activities with design educators, community partners, and design students, to understand *why* community projects are integrated in the design curriculum at the UofA.

Over the Winter term 2014, the PI will explore *how* community projects are integrated in the design curriculum by participating in a community project within a Visual Communication Design (VCD) course. After the project is completed, the PI will invite all participant groups (students, course educator(s), and community partners) to separate research activities to visualize the process(es) of responding to the community project.

Methods

Over the Fall term 2013, the following methods will be conducted:

Semi-structured interviews with design educators: Current and previous educators, who have integrated or integrate community projects

in design courses at the UofA, will be invited to semi-structured interviews. Discussions will revolve around pedagogical reasons behind incorporating community projects in design courses.

Focus group sessions with community partners: Community partners, who have engaged in design projects within one of the design courses, will be invited to focus group sessions to discuss the reasons they participated and/or initiated such design collaborations.

Online survey: Current design students and design students who have graduated from the Department of Art & Design during the past three years will be invited to respond to an online survey. Discussions will revolve around their engagement in community projects in the design program. At the end of the survey, students will be asked if they will be interested in attending a focus group session around the same topic.

Focus group sessions with design students: The PI will invite to participate in focus group sessions, currently enrolled design students and/or design students who have graduated during the last three years from the design program, and who showed interest through the online survey. Discussions will revolve around their experience with community projects, and its impact on their education as designers.

Over the Winter term 2014, the following methods will be conducted:

Participation & reflection: The PI will participate in a community project in one of the VCD courses. Prior to project commencement in class, the PI will explain her research objective and procedures to course students, educator(s) and community partners. After each class, and outside of course hours, the PI will reflect using a research diary, on her own responses to the process(es) of developing the design solution(s) to the community project. Reflections will consist of taking notes, sketching and other visual recording, to outline the phases and steps of designing the solutions to the community project, from the point of view of the PI as a participant. After the project is completed, and the educator records project grades, the PI will share her reflections with everybody as a type of de-briefing.

Visualizing the framework: After the project is completed, and the educator of the course records project grades, the PI will invite separately, community partners, course educator(s), and students to an outside-of-class visualization activity. During the activity, the participants of each group and the PI will visualize, through mapping and diagrams, the process(es) of designing the response(s) to the community project. In addition to reflecting through visualization on the phases and steps of designing the solutions to the community project, the course educator(s) and community partners will reflect each in their separate activities, on the procedures that led to integrating the community project in the design

course.

Procedures

After obtaining approval on the ethics application, and during the Fall term 2013, the PI will conduct semi-structured interviews with design educators, focus group sessions with community partners, as well as invite design students to respond to an online survey, and possibly participate in focus group sessions too.

After these methods are conducted, the PI will approach the VCD coordinator to discuss and plan the PI's participation in a community project in the Winter term 2014. After the community project is completed and project grades are recorded, the PI will share her reflections with all of the participants, and invite each participant group separately to a visualization activity.

The VCD coordinator is the PI's supervisor and may also be the educator of the course in which the community project will run. In any case, the course educator will not know which students participated until final grades are submitted, or possibly not at all. The PI's supervisor will not see identifiable data until after final grades are submitted. To facilitate this, a VCD technician will assist with distributing and collecting consent forms, right after project is explained by the PI and prior to project commencement. Everybody will return consent forms in sealed envelopes, whether they choose to sign these or not. The PI and the course educator (whether the educator is the PI's supervisor or not) will leave the classroom during the time when consent forms are being distributed and signed (or not) and sealed in envelopes. The VCD technician will give the envelopes to the PI after course hours.

- 5.0 Describe procedures, treatment, or activities that are above or in addition to standard practices in this study area (eg. extra medical or health-related procedures, curriculum enhancements, extra follow-up, etc):**
- 6.0 If the proposed research is above minimal risk and is not funded via a competitive peer review grant or industry-sponsored clinical trial, the REB will require evidence of scientific review. Provide information about the review process and its results if appropriate.**
- 7.0 For clinical research only, describe any sub-studies associated with this application.**

3.1 Risk Assessment

1.0 * Provide your assessment of the risks that may be associated with this research:

Minimal Risk - research in which the probability and magnitude of possible harms implied by participation is no greater than those encountered by participants in those aspects of their everyday life that relate to the research (TCPS2)

2.0 * Select all that might apply:

Description of Potential Physical Risks and Discomforts

- ☐ No Participants might feel physical fatigue, e.g. sleep deprivation
- ☐ No Participants might feel physical stress, e.g. cardiovascular stress tests
- ☐ No Participants might sustain injury, infection, and intervention side-effects or complications
- ☐ No The physical risks will be greater than those encountered by the participants in everyday life

Potential Psychological, Emotional, Social and Other Risks and Discomforts

- ☐ Possibly Participants might feel psychologically or emotionally stressed, demeaned, embarrassed, worried, anxious, scared or distressed, e.g. description of painful or traumatic events
- ☐ Possibly Participants might feel psychological or mental fatigue, e.g. intense concentration required
- ☐ Possibly Participants might experience cultural or social risk, e.g. loss of privacy or status or damage to reputation
- ☐ No Participants might be exposed to economic or legal risk, for instance non-anonymized workplace surveys
- ☐ No The risks will be greater than those encountered by the participants in everyday life

3.0 * Provide details of the risks and discomforts associated with the research, for instance, health cognitive or emotional factors, socio-economic status or physiological or health conditions:

The risk to research participants is minimal and no greater than what may be expected during regular course assignments and/or group activities and/or discussions around community concerns and issues. While exploring community concerns in the form of exchanging ideas and responses, participants are not exposed to any visual or textual information that they would not encounter in their daily life and/or classroom environments. Sometimes topics may arise that lead to emotional responses, although it is not likely that these responses will be greater than what they experience while regular assigned collaborative or individual design projects.

Complete privacy and confidentiality cannot be guaranteed due the group nature of some of the research methods.

4.0 * Describe how you will manage and minimize risks and discomforts, as well as mitigate harm:

The PI will manage and minimize risks and discomforts by:

- Being aware of the ethical considerations of working with human participants
- Conducting studies in an ethical way, considering the comfort level of the participants, where possible and preserving the anonymity of participants through proper data collection, storage and disposal
- Respecting the dignity of all participants involved in this study
- Describing the study to the participants and what is being asked of them, outlining the risks and benefits of being involved in the study and thanking them for their valuable participation

The PI will be present during all research methods, and will make sure participants are comfortable at all times. Participants will be fully informed of the objective of the research. Consent forms will be completed prior to each research method. Participants will be told that their participation is voluntary and that they can withdraw from the research activity at any time without penalty.

In the unlikely event that any participant becomes distressed or uncomfortable during a study, the testing will be stopped immediately and the participant will be referred to the appropriate personnel, or family/friends will be contacted.

Participants will be informed that total confidentiality cannot be guaranteed due to the group nature of some parts of the study, but that all participants will be asked to keep confidential any conversations or information during group activities.

5.0 * If your study has the potential to identify individuals that are upset, distressed, or disturbed, or individuals warranting medical attention, describe the arrangements made to try to assist these individuals.

Explain if no arrangements have been made:

Although the risk to participants is minimal, arrangements will be made in case of any distress, to accompany the distressed participant to appropriate service centers at the UofA (where the study will take place), such as the Student Distress Center or Student Counseling Services, or to contact family/friends.

3.2 Benefits Analysis

1.0 * Describe any potential benefits of the proposed research to the

participants. If there are no benefits, state this explicitly:

Students will benefit from participating in focus group sessions, visualization activity and responding to the online survey, by reflecting on their learning experiences and critically thinking about their engagement in community design projects in the design program.

Community partners will have the space to reflect on collaborating with design courses to address community concerns and issues. Their reflections during the focus group sessions and the visualization activity, will potentially contribute to having better collaborations with design courses in the future.

Semi-structured interviews and the visualization activity will benefit educators by giving them the platform to reflect on their teaching beliefs with respect to collaborative community projects integrated in the design curriculum.

2.0 * Describe the scientific and/or scholarly benefits of the proposed research:

The scholarly benefit of the proposed research is presenting a potential framework for integrating community projects in the design curriculum. The research also adds on the body of knowledge in design education in a broader sense, by covering topics around the role of design/designers in the community, and how design schools can contribute to the development of good designers who are also good citizens and responsible people.

3.0 Benefits/Risks Analysis: Describe the relationship of benefits to risk of participation in the research:

As outlined above, the benefits to the participants in this study will far outweigh the minor risks involved.

4.1 Participant Information

1.0 * Who are you studying? Describe the population that will be included in this study.

The participants for the proposed research include:

Semi-structured interviews with design educators:

3 to 5 educators currently teaching or have taught in the design program at the UofA, and whose teaching involves integrating community projects in the design curriculum.

Focus group sessions with community partners:

10 to 18 community partners who participated in projects in design courses. Each focus group session will have a maximum of 5 to 6

participants.

Focus group sessions with students:

10 to 18 current design students and 10 to 18 design students who recently graduated from the Department of Art & Design. Each focus group session will have a maximum of 5 to 6 participants (if enough students show interest through the online survey)

Students' online survey:

The online survey will be sent to more than a hundred students who are currently enrolled in the design program, and design students who graduated from the Department of Art & Design during the last 3 years.

Participation & reflection:

The PI will participate and reflect on her engagement in designing the solutions to the community project in a VCD course during winter 2014 term.

15 to 21 students registered in a VCD course for the winter 2014 term.

5 (or less depending on the number of partners) to 12 community partners belonging to a non-for-profit organization or group from the local community.

1 or more design educator(s) who teach the design course in which the PI participates.

Visualizing the framework with students:

15 to 21 students who are registered in the VCD course for the winter 2014 term, will be invited to the visualization activity.

Visualizing the framework with community partners:

5 to 12 community partners who participated in the design course in which the PI participated, will be invited to the visualization activity.

Visualizing the framework with design course educator(s):

1 or more design educator(s) who taught the design course in which the PI participated, will be invited to the visualization activity.

2.0 * Describe the inclusion criteria for participants (e.g. age range, health status, gender, etc.). Justify the inclusion criteria (e.g. safety, uniformity, research methodology, statistical requirement, etc)

Student participants for the design course and the visualization activity will be students who are enrolled in the design course that the community project will be integrated in. Student participants for the online survey and the focus group sessions include currently enrolled design students and design students who have graduated from the Department of Art & Design during the last three years. Inclusion criteria will be based on students who have participated in community project(s) in the design program, since the research is on engagement in community design projects.

Community partners who were involved in projects in design courses at the UofA will be included in the research. Inclusion criteria is because the discussion topics in the focus group sessions and the visualization activity will revolve around participants' reflections on these collaborations.

Inclusion criteria for educators for the interviews will be based on current and previous educators at the UofA, who engage students in community projects in design courses. For the design course educator, the inclusion criteria is based on the educator(s) who teaches the design course in which the PI will participate in winter 2014 term.

3.0 Describe and justify the exclusion criteria for participants:

Exclusion criteria for student participants is based on students who have not participated in designing community projects within design courses, the reason for that is because the research explores the experiences of design students in collaborative community projects in the design program.

Exclusion criteria for community partners will be based on members who have not participated in collaborative projects in design courses at the UofA.

Exclusion criteria for design educators will be educators who do not integrate community projects in design courses they teach, that is because the research explores the pedagogical approach behind integrating community projects into the design curriculum at the UofA.

4.0 * Will you be interacting with human subjects, will there be direct contact with human participants, for this study?

☒ Yes ☐ No

Note: No means no direct contact with participants, chart reviews, secondary data, interaction, etc.

If NO, is this project a chart review or is a chart review part of this research project?

☐ Yes ☒ No

5.0 Participants

How many participants do you hope to recruit (including controls, if applicable)

100

Of these how many are controls, if applicable (Possible answer: Half, Random, Unknown, or an estimate in numbers, etc).

Not applicable

If this is a multi-site study, for instance a clinical trial, how many

participants (including controls, if applicable) are expected to be enrolled by all investigators at all sites in the entire study?

0

6.0 Justification for sample size:

The number of study participants in the 'Participation & reflection' method and the 3 separate 'Visualizing the framework' activities will depend on the number of students, community partners and educator(s) engaged in the community project in the design course during winter 2014 term, (students: 15 to 21, community partners: 5 to 12, instructor(s): 1 to 2)

The online survey will be sent to currently enrolled design students, and students who graduated from the Department of Art & Design during the last three years, the number of students who will receive the emails are more than a hundred, however the number of participants depend on who will actually respond to the surveys.

The number of participants in the focus group session(s) with the community partners is 10 to 18, divided evenly into sessions of 5 to 6 participants each. The number of participants in the focus group sessions with currently enrolled design students, and design students who graduated from the Department of Art & Design, is also 10 to 18, divided evenly into sessions of 5 to 6 participants each. The number of participants depends on the number of students who show interest through the online survey. The sample size for focus group sessions are sufficient for data collection and at the same time reasonable with respect to the timeline and scope of the proposed research.

The number of educators for the semi-structured interviews is 3 to 5, interviews will be conducted on individual basis. The sample size is sufficient for data collection and at the same time reasonable with respect to the timeline and scope of the proposed research.

7.0 Does the research specifically target aboriginal groups or communities?

☐ Yes ☒ No

4.3 Recruit Potential Participants

1.0 Recruitment

*** 1.1 Describe how you will identify potential participants (please be specific as to how you will find potentially eligible participants i.e. will you be screening AHS paper or electronic records, will you be looking at e-clinician, will you be asking staff from a particular area to let you know when a patient fits criteria, will you be sitting in the**

emergency department waiting room, etc.)**Design Students:**

Potential participants for the online survey will be identified by students who are currently enrolled in the design program, and students who graduated during the last 3 years from the design program. The administrative staff in the Department of Art & Design will be asked to email potential participants to invite them to respond to the online survey.

At the end of the online survey, the PI will invite participants to provide their names and email addresses if they are interested in focus group sessions. Potential participants for the focus group sessions will be identified by students who showed interest in focus groups through the online survey. The PI will invite potential participants to focus group sessions through email invitations.

Potential participants for the 'Participation & reflection' and 'Visualizing the framework' activities, will be identified by students who are enrolled in the design course in which the PI will participate during winter 2014. The PI will verbally invite potential participants prior to the commencement of each research activity.

Community Partners:

In order to identify potential participants for the focus group session(s), the PI will ask educators in the design program, about the names and email addresses of community partners who were engaged with them in design project(s) in VCD courses. The PI will invite potential participants to focus group session(s) through emails.

Potential participants for the 'Participation & reflection' and 'Visualizing the framework' activities, will be identified by community partners who are engaged in the community project of the design course in which the PI will participate during winter 2014. The PI will verbally invite potential participants prior to the commencement of each research activity.

Design Educators:

To identify potential participants for the semi-structured interviews with design educators, the PI will ask the VCD coordinator and other design educators in the program about educators who integrate/integrated community projects in the courses they teach/taught. After identifying potential participants, the PI will ask the administrative staff in the Department of Art & Design to provide her with their email addresses. The PI will invite potential participants through emails.

Potential participant(s) for the 'Participation & reflection' and 'Visualizing the framework' activities, will be identified by the educator(s) who is teaching the design course in which the PI will participate during winter 2014. The PI will verbally invite potential participant(s) prior to the commencement of each research activity.

1.2 Once you have identified a list of potentially eligible participants, indicate how the potential participants' names will be passed on to the researchers AND how will the potential participants be approached about the research.

Please refer to the above section for how names will be passed on to the PI and how the PI will approach potential participants to participate in this research.

1.3 How will people obtain details about the research in order to make a decision about participating? Select all that apply:

Researchers will contact potential participants

Contact will be made through an third party or intermediary (including snowball sampling)

1.4 If appropriate, provide the locations where recruitment will occur (e.g schools, shopping malls, clinics, etc.)

Recruitment for all methods of the proposed research will occur at the UofA in Edmonton.

For responding to the online survey, the administration in Art & Design will be asked to send emails to current design students and design students who graduated from the Department of Art & Design during the last three years.

2.0 Pre-Existing Relationships

2.1 Will potential participants be recruited through pre-existing relationships with researchers (e.g. Will an instructor recruit students from his classes, or a physician recruit patients from her practice? Other examples may be employees, acquaintances, own children or family members, etc)?

☒ Yes ☐ No

2.2 If YES, identify the relationship between the researchers and participants that could compromise the freedom to decline (e.g. professor-student). How will you ensure that there is no undue pressure on the potential participants to agree to the study?

As a member of the UofA teaching and learning community and a VCD graduate student, it is likely that the PI has been involved in classes and/or lectures (as a graduate student or a teaching assistant), with some of the study participants.

In addition to that, the VCD coordinator is the PI's supervisor and may also be the educator of the course in which the community project will run. In any case, the educator will not know which students participated until final course grades are submitted, or possibly not at all. The PI's supervisor will not see identifiable data until after final course grades are

submitted. To facilitate this, a VCD technician will assist with distributing and collecting consent forms where appropriate, sealing all consent forms (signed or not) in an envelope(s) and giving them to the PI outside of class.

Furthermore, the PI will always remind participants that participation is voluntary, and that participants are free to either accept or decline participation. Student participants of the design course in winter 2014, in which the PI will participate, will be informed that their educator(s) will not be aware of who participated, and that the research is not connected to their grades and performance in the course.

The PI will make it clear to all participants at all times that there will not be any pressure to take part of the research.

- 3.0 Outline any other means by which participants could be identified, should additional participants be needed** (*e.g. response to advertising such as flyers, posters, ads in newspapers, websites, email, listservs; pre-existing records or existing registries; physician or community organization referrals; longitudinal study, etc*)
If additional participants are needed, the same recruitment procedures will be followed.
- 4.0 Will your study involve any of the following** (*select all that apply*)?
None of the above

4.4 Third Party or Intermediary Contact Methods

- 1.0 If contact will be made through an intermediary** (*including snowball sampling*), **select one of the following:**
Intermediary provides information to potential participants who then contact the researchers
- 2.0 Explain why the intermediary is appropriate and describe what steps will be taken to ensure participation is voluntary:**
The administrative staff in Art & Design will be asked to send emails with links to the online survey, to all currently enrolled design students and students who graduated from the Design program during the last three years.

The intermediary is appropriate to ensure the anonymity of participants. The PI and her supervisor will not know to whom the survey was sent, and will not have direct contact with potential participants. In addition, it is more practical for recruiting purposes to reach to a wider group of students through pre-existing departmental email lists.

4.5 Informed Consent Determination

- 1.0** * Describe who will provide informed consent for this study (select all that apply). Additional information on the informed consent process is available at: <http://www.pre.ethics.gc.ca/eng/policy-politique/initiatives/tcps2-eptc2/chapter3-chapitre3/#toc03-intro>

All participants have capacity to give free and informed consent

Provide justification for requesting a Waiver of Consent (Minimal risk only, additional guidance available at: <http://www.pre.ethics.gc.ca/eng/policy-politique/initiatives/tcps2-eptc2/chapter3-chapitre3/#toc03-1b>)

- 2.0** How is participant consent to be indicated and documented? Select all that apply:

Signed consent form

Implied by overt action (i.e. completion of questionnaire)

Except for "Signed consent form" use only, explain how the study information will be communicated and participant consent will be documented. Provide details for EACH of the option selected above:

The administrative staff in Art & Design will be asked to send an email to currently enrolled design students and design students who graduated during the last three years, to respond to an online survey.

The email sent will have attached an information letter describing the research background, objectives and procedures. Both the email message and the online survey will have a note that explains to participants that responding to the online survey implies that they have consented to participate in the research.

- 3.0** Authorized Representative, Third Party Consent, Assent

3.1 Explain why participants lack capacity to give informed consent (e.g. age, mental or physical condition, etc.).

3.2 Will participants who lack capacity to give full informed consent be asked to give assent?

☐ Yes ☐ No

Provide details. IF applicable, attach a copy of assent form(s) in the Documentation section.

3.3 In cases where participants (re)gain capacity to give informed consent during the study, how will they be asked to provide consent on their own behalf?

- 4.0** What assistance will be provided to participants, or those consenting on their behalf, who have special needs? (E.g.

non-English speakers, visually impaired, etc):

In case of special needs, the PI will ensure that all the necessary assistance will be available.

- 5.0 * If at any time a participant wishes to withdraw, end, or modify their participation in the research or certain aspects of the research, describe how their participation would be ended or changed.**

Participants may withdraw from any research activity at any time during the study.

- 6.0 Describe the circumstances and limitations of data withdrawal from the study, including the last point at which it can be done:**

For semi-structured interviews with design educators, participants may request that their data be withdrawn from the study up to the preparation of the thesis document.

It is not possible to withdraw individual contributions to the the online survey, because data in the online survey is anonymous.

There is no data collected from participants during the PI's participation in and reflection on designing the responses to the community project.

For the visualization activities and all focus group sessions, it is not possible to withdraw individual contributions to the research because data collected in the form of visuals in the visualization activities or comments in focus group sessions are created collaboratively and within a group activity or discussion.

- 7.0 Will this study involve any group(s) where non-participants are present? For example, classroom research might involve groups which include participants and non-participants.**

☒ Yes ☐ No

4.7 Group Research Documentation

- 1.0 * How will you ensure that non-participants are not included in the study? How will you ensure that data from non-participants are not used in the study?**

The focus group sessions, online survey, semi-structured interviews, and visualization activities do not involve non-participants since all involved are individuals who want to be part of the study, and who responded to the invitations.

During the 'Participation & reflection' research method in the classroom, the PI will be reflecting on the process of designing the responses to the

community project, and the PI will not document names or characteristics of any individuals involved in the community project. She is not collecting data from any individuals, nor is she observing or evaluating the performance of any individuals involved in the community project.

During the recruitment process, how will you guard against peer pressure influencing an individual's decision to participate or not?

Emails will be sent to invite participants to focus group sessions, online survey and semi-structured interviews. These individual emails will explain the research background and objective, and emphasize on the voluntary nature of the research. Since the emails are sent individually, potential participants will feel less pressured to participate, and they will be guarded against peer pressure.

For the 'Participation & reflection' method, students, community partners and educator(s) will not know who signed the consent form to participate and who did not. To facilitate this, a VCD technician will assist with distributing and collecting consent forms (signed or unsigned), sealing all consent forms (signed or not) in an envelope(s) and giving them to the PI outside of class.

After the community project is completed, and project grades are recorded, the PI will present her reflections to the community partners, the students and the educator of the course in which the PI participated. When the presentation is over, the PI will invite all participants to the visualization activities by giving them individual forms to write their names and emails if they are interested to participate. A VCD technician will then assist with collecting the forms, sealing them in an envelope(s) and giving them to the PI outside of class.

2.0 How will you provide appropriate activities for non-participants?

The focus group sessions, online survey, semi-structured interviews, and visualization activities do not involve non-participants since all involved are individuals who want to be part of the study, and who responded to the invitations.

For the 'Participation & reflection' method, the PI will be participating in and reflecting on the process of designing the responses to the community project. During this method, participants and non-participants do not have any special task to perform for the research, all members participating in the community project (students, community partners and educator(s)) will be performing their regular project activities.

3.0 How will you address discomfort or disadvantage, if any, arising out of non-participation?

Not applicable.

5.1 Research Methods and Procedures

Some research methods prompt specific ethic issues. The methods listed below have additional questions associated with them in this application. If your research does not involve any of the methods listed below, ensure that your proposed research is adequately described in Section 2.0: Study Objectives and Design or attach documents in Section 7.0 if necessary.

- 1.0 * This study will involve the following** *(select all that apply)*
The list only includes categories that trigger additional page(s) for an online application. For any other methods or procedures, please indicate and describe in your research proposal in the Study Summary, or provide in an attachment:
 Interviews (eg. in-person, telephone, email, chat rooms, etc)
 Focus Groups
 Surveys and Questionnaires (including internet surveys)
 Materials created by participants (eg. artwork, writing samples, etc)
- 2.0 * Is this study a Clinical trial? (Any investigation involving participants that evaluates the effects of one or more health-related interventions on health outcomes?)**
☐ Yes ☒ No
- 3.0 If you are using any tests in this study diagnostically, indicate the member(s) of the study team who will administer the measures/instruments:**
 Test Name Test Administrator Organization Administrator's Qualification
 There are no items to display
- 4.0 If any test results could be interpreted diagnostically, how will these be reported back to the participants?**

5.6 Sound or Image (other than audio- or video-recorded interviews) or Material Created by Participants

- 1.0 Explain if consent obtained at the beginning of the study will be sufficient, or if it will be necessary to obtain consent at different times, for different stages of the study, or for different types of data:**
 It will be necessary to obtain consent at the beginning of each method, and it is also important to explain the research background and objective, and give participants a copy of the information letter.
- 2.0 At what stage, if any, can a participant withdraw his/her material?**
 Participants of the semi-structured interviews may request that their data in the form of verbal comments be withdrawn up to the preparation of the

thesis document.

Participants of the online survey may not withdraw their data because data in the online survey is anonymous.

Participants of the the 'Visualizing the Framework' activities, and the focus group sessions may not withdraw their data, because of the group nature of these research activities. It is very difficult to extract individual contribution(s) to a group activity and/or discussion.

3.0 If you or your participant's audio- or video-records, photographs, or other materials artistically represent participants or others, what steps will you take to protect the dignity of those that may be represented or identified?

Photos of participants will not be taken without their permission, and participants may choose that photos of them be used without identification by signing the consent form that indicates so, or with identification by signing Consent for Acknowledgment form. Audio or audio/video recording will only be used to collect and analyze data in some of the research methods, participants will sign a consent form indicating their understanding that these recordings will not be used in the Master's thesis exhibition.

4.0 Who will have access to this data? For example, in cases where you will be sharing sounds, images, or materials for verification or feedback, what steps will you take to protect the dignity of those who may be represented or identified?

Only the PI and her supervisor will have access to collected data, however if the PI's supervisor is the educator of the course in which the PI participated, then the PI's supervisor will not have access to identifiable data until after final course grades are submitted.

Collected data may be shown in Master's thesis exhibit and report, public presentations and in written articles. Participants will not be identified by name, unless they wish to be identified. Should the PI quote any of the comments, pseudonyms will be used to grant anonymity to the participants. Data will be kept in a secure place for 5 years following completion of research project, electronic data will be password-protected and devices will be encrypted.

5.0 When publicly reporting data or disseminating results of your study (eg presentation, reports, articles, books, curriculum material, performances, etc) that include the sounds, images, or materials created by participants you have collected, what steps will you take to protect the dignity of those who may be represented or identified?

Collected data may be shown in Master's thesis exhibit and report, public presentations and in written articles. Participants will not be identified by

name, unless they wish to be identified. Should the PI quote any of the comments, pseudonyms will be used to grant anonymity to the participants. Data will be kept in a secure place for 5 years following completion of research project, electronic data will be password-protected and devices will be encrypted.

6.0 What opportunities are provided to participants to choose to be identified as the author/creator of the materials created in situations where it makes sense to do so?

Participants who choose to be identified may fill out a Consent for Acknowledgment form.

7.0 If necessary, what arrangements will you make to return original materials to participants?

For the visualization activities, collected materials from participants will be visuals created within the group activities. It is not possible to identify or extract and return individual contributions from materials collected due to the group nature of the activities. For the online survey, it is also not possible to return a participant's response to the survey since data is anonymous.

5.7 Interviews, Focus Groups, Surveys and Questionnaires

1.0 Are any of the questions potentially of a sensitive nature?

☒ Yes ☐ No

If YES, provide details:

Some discussions might be about sensitive social issues due to the nature of the community organizations.

2.0 If any data were released, could it reasonably place participants at risk of criminal or civil law suits?

☐ Yes ☒ No

If YES, provide the justification for including such information in the study:

3.0 Will you be using audio/video recording equipment and/or other capture of sound or images for the study?

☒ Yes ☐ No

If YES, provide details:

Still digital photography may be used to document 'Visualizing the framework' activities. The PI will not use any of the images without having the permission to do so.

Audio and audio/video recording will only be used to collect and analyze data from focus group sessions and semi-structured interviews. Audio and audio/video recording will not be used as part of the Master's thesis exhibit or any other presentations.

6.1 Data Collection

- 1.0 * Will the researcher or study team be able to identify any of the participants at any stage of the study?

☒ Yes ☐ No

- 2.0 Will participants be recruited or their data be collected from Alberta Health Services or Covenant Health or data custodian as defined in the Alberta Health Information Act?

☐ Yes ☒ No

Important: Research involving health information must be reviewed by the Health Research Ethics Board.

- 3.0 Primary/raw data collected will be (check all that apply):

Anonymous - the information **NEVER** had identifiers associated with it (eg anonymous surveys) and risk of identification of individuals is low or very low

Indirectly identifying information - the information can reasonably be expected to identify an individual through a combination of indirect identifiers (eg date of birth, place of residence, photo or unique personal characteristics, etc)

All personal identifying information removed (anonymized)

Made Public and cited (including cases where participants have elected to be identified and/or allowed use of images, photos, etc.)

- 4.0 If this study involves secondary use of data, list all original sources:

- 5.0 In research where total anonymity and confidentiality is sought but cannot be guaranteed (eg. where participants talk in a group) how will confidentiality be achieved?

All participants will be asked to keep confidential comments, ideas and information disclosed in collaborative activities.

6.2 Data Identifiers

- 1.0 * Personal Identifiers: will you be collecting - at any time during the

study, including recruitment - any of the following (*check all that apply*):

Surname and First Name

Email Address

Other

If OTHER, please describe:

The PI may collect the names of organizations or groups involved in community projects in the VCD program.

2.0 Will you be collecting - at any time of the study, including recruitment of participants - any of the following (*check all that apply*):

There are no items to display

If OTHER, please describe:

3.0 * If you are collecting any of the above, provide a comprehensive rationale to explain why it is necessary to collect this information:

In order for the PI to individually invite through email potential participants for the focus group sessions, the semi-structured interviews and the 'Visualizing the framework' activities, the PI has to collect email addresses and names. It is important for the PI to individually invite participants through email because this kind of invitation is anonymous to other participants and less likely to result in peer pressure.

For the online surveys, participants who wish to be part of focus group sessions will provide their names and email address for PI to contact them for the sessions.

Email addresses and names will be shredded and erased after the submission of the final thesis work.

4.0 If identifying information will be removed at some point, when and how will this be done?

Identifying information will not be added to any materials unless specified by the participant.

5.0 * Specify what identifiable information will be RETAINED once data collection is complete, and explain why retention is necessary. Include the retention of master lists that link participant identifiers with de-identified data:

All data collected will remain unidentified, unless the participant requests recognition by filling out a Consent for Acknowledgment form. If the participant fills out a Consent for Acknowledgment form his/her contribution(s) will be labeled with his/her information.

6.0 If applicable, describe your plans to link the data in this study with data associated with other studies (e.g within a data repository) or

with data belonging to another organization:

6.3 Data Confidentiality and Privacy

- 1.0 * How will confidentiality of the data be maintained? Describe how the identity of participants will be protected both during and after research.**

The privacy of all individuals involved in this research will be respected at all times. Confidentiality will be discussed at the beginning of every research method. Students of the design course in which the PI participated, will be informed that educator(s) will not know who participated in the research until after final course grades are submitted.

All participants will be asked to keep confidential ideas, comments and information during group activities and/or discussions.

- 2.0 How will the principal investigator ensure that all study personnel are aware of their responsibilities concerning participants' privacy and the confidentiality of their information?**

The PI does not have any study personnel.

- 3.0 External Data Access**

*** 3.1 Will identifiable data be transferred or made available to persons or agencies outside the research team?**

☐ Yes ☒ No

3.2 If YES, describe in detail what identifiable information will be released, to whom, why they need access, and under what conditions? What safeguards will be used to protect the identity of subjects and the privacy of their data.

3.3 Provide details if identifiable data will be leaving the institution, province, or country (eg. member of research team is located in another institution or country, etc.)

6.4 Data Storage, Retention, and Disposal

- 1.0 * Describe how research data will be stored, e.g. digital files, hard copies, audio recordings, other. Specify the physical location and how it will be secured to protect confidentiality and privacy. (For example, study documents must be kept in a locked filing cabinet and computer files are encrypted, etc. Write N/A if not applicable to your research)**

Visual, verbal and written data will be collected, documented and stored on an external hard-drive, with a password protected encryption, and stored in a locked filing cabinet. The locked filing cabinet will remain in the PI's home office.

- 2.0** * University policy requires that you keep your data for a minimum of 5 years following completion of the study but there is no limit on data retention. Specify any plans for future use of the data. If the data will become part of a data repository or if this study involves the creation of a research database or registry for future research use, please provide details. (Write N/A if not applicable to your research)

Data will be used for the Master of Design thesis report and in research papers. Data will be destroyed after 5 years following completion of study.

- 3.0** If you plan to destroy your data, describe when and how this will be done? Indicate your plans for the destruction of the identifiers at the earliest opportunity consistent with the conduct of the research and/or clinical needs:

Data collected will be destroyed, and digital files will be erased after 5 years following completion of study.

7.1 Documentation

Add documents in this section according to the headers. Use Item 11.0 "Other Documents" for any material not specifically mentioned below.

Sample templates are available in the HERO Home Page in the **Forms and Templates**, or by clicking [HERE](#)

1.0 Recruitment Materials:

Document Name	Version	Date	Description
Email invitations History	0.01	10/27/2013 7:55 PM	

2.0 Letter of Initial Contact:

Document Name	Version	Date	Description
There are no items to display			

3.0 Informed Consent / Information Document(s):

3.1 What is the reading level of the Informed Consent Form(s):

Grade 8

3.2 Informed Consent Form(s)/Information Document(s):

Document Name	Version	Date	Description
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Document Name	Version	Date	Description
Information letters & consent forms History	0.01	10/27/2013 7:59 PM	

4.0 Assent Forms:

Document Name	Version	Date	Description
There are no items to display			

5.0 Questionnaires, Cover Letters, Surveys, Tests, Interview Scripts, etc.:

Document Name	Version	Date	Description
Online survey script History	0.01	10/27/2013 8:21 PM	
Interviews' & focus group sessions' scripts History	0.01	10/27/2013 8:21 PM	

6.0 Protocol:

Document Name	Version	Date	Description
Participation activity / visualization activities protocols History	0.01	10/27/2013 8:25 PM	

7.0 Investigator Brochures/Product Monographs (Clinical Applications only):

Document Name	Version	Date	Description
There are no items to display			

8.0 Health Canada No Objection Letter (NOL):

Document Name	Version	Date	Description
There are no items to display			

9.0 Confidentiality Agreement:

Document Name	Version	Date	Description
There are no items to display			

10.0 Conflict of Interest:

Document Name	Version	Date	Description
There are no items to display			

11.0 Other Documents:

For example, Study Budget, Course Outline, or other documents not mentioned above

Document Name	Version	Date	Description
Consent for Acknowledgement forms History	0.01	10/27/2013 8:28 PM	

Print: Pro00041792 - Designing for the Community, Educating f...

<https://remo.ualberta.ca/REMO/ResourceAdministration/Project...>

Final Page

You have completed your ethics application! Please select "Exit" to go to your study workspace.

This action will NOT SUBMIT the application for review.

Only the Study Investigator can submit an application to the REB by selecting the "SUBMIT STUDY" button in My Activities for this Study ID:Pro00041792.

You may track the ongoing status of this application via the study workspace.

Please contact the REB Administrator with any questions or concerns.

INFORMATION LETTER**Semi-Structured Interview / Design Educator****Study Title**

Designing for the Community, Educating for Life: Community Projects in Design Education

Research Investigator

Layal Shuman
 3-98 Fine Arts Building
 University of Alberta
 Edmonton, Alberta, T9G 2C9
 lshuman@ualberta.ca
 (780) 655 5103

Supervisor

Bonnie Sadler Takach
 3-98 Fine Arts Building
 University of Alberta
 Edmonton, Alberta, T9G 2C9
 sadler.takach@ualberta.ca
 (780) 492 5092

Background

- You are being asked to participate in this research because your experience in and reflections on community projects in design courses will help me understand *why* and *how* community projects are integrated in the design curriculum at the University of Alberta (UofA).
- The results of this study will be used in support of my Master's thesis report and exhibition.
- Research participants include design educators, currently enrolled and recently graduated design students, as well as community partners who have engaged in design projects within the Visual Communication Design (VCD) program at the UofA.

Purpose

- The research aims to present a potential framework for integrating community projects in the design curriculum.
- The research will be explored through understanding *why* and *how* community projects are integrated in the design curriculum at the UofA.
- The *why* explores the reasons behind educators incorporating community projects in design courses, it also explores the reasons why community partners themselves engage in and sometimes initiate these design collaborations.
- The *how* explores the different phases and steps of responding to the community project within a design course; it also explores the different procedures that lead to the project initiation and integration in the course.

Study Procedures

- **You are being asked to participate in a semi-structured interview around the educational reasons that compel/compelled you to integrate community projects in the design courses you teach/taught at the UofA. The duration of the interview is around 30 minutes and you are free to leave at any time during the discussion. You may request that your comments be withdrawn from the research up to the preparation of the thesis document. Please note that audio recording in the semi-structured interview will only be used to collect and analyze data, and that I will NOT use the recording in the Master's thesis exhibition and/or other presentations.**

(For your information, in addition to semi-structured interviews with design educators, I will explore *why* community projects are integrated in the design curriculum, by conducting focus group sessions with community partners, and inviting design students to respond to an online survey and possibly participate in focus group sessions. I will explore *how* community projects are integrated in the design curriculum by participating in and reflecting on designing the responses to the community project that is incorporated in one of the VCD courses during Winter term 2014. I will also conduct visualization activities and collaborate with participants to visualize through mapping and diagrams, experiences and feedback on the different phases and steps of designing the responses to the community project.)

Benefits

- Adding to the existing body of knowledge in design education.
- Presenting a potential framework for integrating community projects in the design curriculum.
- Understanding how community design projects affect teaching and learning environments in design education.
- Understanding how engaging students in community concerns through participatory and people-centered design affect teaching and learning environments in design education.
- Bridging the practice of design to social responsibility and good citizenship through design education.

Risk

- The risk to participants is minimal and no greater than what may be expected during regular discussions around community concerns and issues.
- There may be risks to being in this study that are not known. If I learn anything during the research that may affect your willingness to continue being in the study, I will tell you right away.

Voluntary Participation

- You are under no obligation to participate in this study.
- Participating in this research is completely voluntarily and has no penalty or gain attached to it.
- Even if you agree to be in the study you can change your mind and withdraw your comments up to the preparation of the thesis document.

Confidentiality

- Collected data may be shown in my Master's thesis exhibit and report, public presentations and in written articles.
- You will not be identified by name in the exhibit and report, public presentations and in written articles.
- If it is necessary to quote you, a pseudonym will be used.
- If you choose to be acknowledged for your participation in this research, you may fill out a Consent for Acknowledgment form that I will provide.
- Audio recording will only be used to collect and analyze data in the semi-structured interview. Audio recording will not be used in the Master's thesis exhibition and/or other presentations.
- Data will be kept in a secure place for 5 years following completion of research project, electronic data will be password-protected and devices will be encrypted. Data will be destroyed after 5 years.
- The data for all uses will be handled in compliance with the UofA standards.

If you would like to have a copy of my final research report, please contact me at lshuman@ualberta.ca

Further Information

- If you have further questions regarding this study, please do not hesitate to contact me, Layal Shuman at lshuman@ualberta.ca, or my graduate supervisor Bonnie Sadler Takach at sadler.takach@ualberta.ca
- The Research Ethics Board at the University of Alberta has reviewed the research plan, for its adherence to ethical guidelines. For questions regarding participants' rights and ethical conduct of research, contact the Research Ethics Office at (780) 492 2615. This office has no direct involvement with this project.

CONSENT FORM**Semi-Structured Interview / Design Educator**

Study Title: Designing for the Community, Educating for Life: Community Projects in Design Education

Research Investigator: Layal Shuman, University of Alberta, lshuman@ualberta.ca, (780) 655 5103

Do you understand that you have been asked to be in a research study?	Yes	No
Have you read and received a copy of the attached Information Sheet	Yes	No
Do you understand the benefits and risks involved in taking part in this research?	Yes	No
Have you had an opportunity to ask questions and discuss this research?	Yes	No
Do you understand that you are free to refuse to participate, or to withdraw from the research activity at any time, without consequence?	Yes	No
Do you understand that you can change your mind after you participate, and withdraw your comments up to the preparation of the thesis document?	Yes	No
Has the issue of confidentiality been explained to you? Do you understand who will have access to your information?	Yes	No
Do you understand that audio recording in the semi-structured interview will only be used to collect and analyze data, and that I will NOT use the recording in the Master's thesis exhibition and/or other presentations?	Yes	No
Do you choose to be acknowledged for your participation in this research? If you answer YES, please fill out a Consent for Acknowledgment form.	Yes	No

This study was explained to me by:

I have read and understood the attached information letter and agree to take part in this study:

Name of Participant:

Signature of Participant:

Date (yyyy-mm-dd):

I believe that the person signing this form understands what is involved in the study and voluntarily agrees to participate.

Signature of Investigator:

Date (yyyy-mm-dd):

You will receive a signed copy of this form to keep.

CONSENT FOR ACKNOWLEDGEMENT
Semi-Structured Interview / Design Educator

Study Title: Designing for the Community, Educating for Life: Community Projects in Design Education
Principal Investigator: Layal Shuman, University of Alberta, lshuman@ualberta.ca, (780) 655 5103

Consent to acknowledge your participation:

As a participant who has taken part in the research: '*Designing for the Community, Educating for Life: Community Projects in Design Education*', you have the opportunity to be credited for your contributions to this research by having your name featured in the Master's thesis report and exhibition. It is anticipated that the exhibition will be in August 2014, and the report available by September 2014.

Please indicate below that you would like to be acknowledged for your participation in this research:

_____ Verbal statements (Participant in semi-structured interview)

My signature on this Consent for Acknowledgement form means that:

I want my name used to acknowledge my participation in this research.

(By default, if you do not sign this form your information will be anonymous)

Please write your name (exactly how you would like it to be used), sign and date below

Name of Participant:

Signature of Participant:

Date (yyyy-mm-dd):

You will receive a signed copy of this form to keep.

If you have any further questions regarding this study, please do not hesitate to contact me, Layal Shuman at lshuman@ualberta.ca, or my graduate supervisor Bonnie Sadler Takach at sadler.takach@ualberta.ca

CONSENT FOR ACKNOWLEDGEMENT
Semi-Structured Interview / Design Educator

Study Title: Designing for the Community, Educating for Life: Community Projects in Design Education
Principal Investigator: Layal Shuman, University of Alberta, lshuman@ualberta.ca, (780) 655 5103

Consent to acknowledge your participation:

As a participant who has taken part in the research: *'Designing for the Community, Educating for Life: Community Projects in Design Education'*, you have the opportunity to be credited for your contributions to this research by having your name featured in the Master's thesis report and exhibition. It is anticipated that the exhibition will be in August 2014, and the report available by September 2014.

Please indicate below that you would like to be acknowledged for your participation in this research:

_____ Written statements (Participant in semi-structured interview)

My signature on this Consent for Acknowledgement form means that:

I want my name used to acknowledge my participation in this research.

(By default, if you do not sign this form your information will be anonymous)

Please write your name (exactly how you would like it to be used), sign and date below

Name of Participant:

Signature of Participant:

Date (yyyy-mm-dd):

You will receive a signed copy of this form to keep.

If you have any further questions regarding this study, please do not hesitate to contact me, Layal Shuman at lshuman@ualberta.ca, or my graduate supervisor Bonnie Sadler Takach at sadler.takach@ualberta.ca

SCRIPT**Semi-Structured Interview / Design Educator**

Study Title: Designing for the Community, Educating for Life: Community Projects in Design Education

Principal Investigator: Layal Shuman, University of Alberta, lshuman@ualberta.ca, (780) 655 5103

Hello,

Thank you for taking time to participate in this interview. My name is Layal Shuman; I am a Master of Design at the University of Alberta. I am currently working on my thesis around community projects in design education. This research aims to present a potential framework for integrating community projects in the design curriculum. Integrating community projects in the education of designers is significant because it offers students the chance to work on real-life design projects, and create solutions to social problems through design. The research will be explored through understanding *why* and *how* community projects are integrated in the design curriculum at the University of Alberta.

In addition to semi-structured interviews with design educators, I will explore *why* community projects are integrated in the design curriculum, by conducting focus group sessions with community partners, and I have already invited design students to respond to an online survey and possibly to participate in focus group sessions. I will explore *how* community projects are integrated in the design curriculum by participating in and reflecting on a community project that is incorporated in one of the Visual Communication Design courses during Winter term 2014. I will also conduct visualization activities and collaborate with participants to map and diagram experiences and feedback on the different phases and steps of designing the responses to the community project.

You are being asked to participate in a semi-structured interview around the educational reasons that compel/compelled you to integrate community projects in Design courses you teach/taught here at the UofA.

The risks of participating in this semi-structured interview are minimal. The interview will take around 30 minutes. Please note that your participation is completely voluntary, and you are free to leave at any time during the discussion. There is an audio recording of your responses, but it will only be used to collect and analyze data. You are free to ask me to withdraw your data from the study up to the preparation of the thesis document. Your information will remain anonymous, unless you choose to be identified. If you would choose to be recognized in this research, you may fill out a Consent for Acknowledgement form.

Do you have any questions regarding the study?

Let's begin our discussion

- > Why do you integrate community projects in Design courses you teach/taught?
- > How is integrating community projects in the design curriculum relevant to the education of designers?
- > How does this approach to teaching and learning affect:
 - Students' learning?
 - The community/society?
 - You as a design educator and/or design practitioner?

Would you like to add anything else?

Thank you for your participation, the responses received may be shown at the master's thesis exhibition and report, as well as other presentations and written articles.

INFORMATION LETTER**Online Survey / Design Students & Former Design Students****Study Title**

Designing for the Community, Educating for Life: Community Projects in Design Education

Research Investigator

Layal Shuman
3-98 Fine Arts Building
University of Alberta
Edmonton, Alberta, T9G 2C9
lshuman@ualberta.ca
(780) 655 5103

Supervisor

Bonnie Sadler Takach
3-98 Fine Arts Building
University of Alberta
Edmonton, Alberta, T9G 2C9
sadler.takach@ualberta.ca
(780) 492 5092

Background

- You are being asked to participate in this research because your experience in and reflections on community projects in design courses will help me understand *why* and *how* community projects are integrated in the design curriculum at the University of Alberta (UofA).
- The results of this study will be used in support of my Master's thesis report and exhibition.
- Research participants include design educators, currently enrolled and recently graduated design students, as well as community partners who have engaged in design projects within the Visual Communication Design (VCD) program at the UofA.

Purpose

- The research aims to present a potential framework for integrating community projects in the design curriculum.
- The research will be explored through understanding *why* and *how* community projects are integrated in the design curriculum at the UofA.
- The *why* explores the reasons behind educators incorporating community projects in design courses, it also explores the reasons why community partners themselves engage in and sometimes initiate these design collaborations.
- The *how* explores the different phases and steps of responding to the community project within a design course; it also explores the different procedures that lead to the project initiation and integration in the course.

Study Procedures

- **You are being asked to participate in this research through responding to the online survey. By responding to the online survey, you have agreed to be in this research. Survey topics will revolve around your engagement with community project(s) in the design program at the UofA, and how it influenced (if at all) your education as a designer. You are free to leave the online page at any time, if you leave the page without completing the survey, your comments will not be included in the research.**

(For your information, in addition to the online survey and focus group session(s) with design students, I will explore *why* community projects are integrated in the design curriculum, by conducting semi-structured interviews with design educators, and focus group sessions with community partners. I will explore *how* community projects are integrated in the design curriculum by participating in and reflecting on designing the responses to the community project that is incorporated in one of the VCD courses during Winter term 2014. I will also conduct visualization activities and collaborate with participants to visualize through mapping and diagrams, their experiences and feedback on the different phases and steps of designing the responses to the community project.

Benefits

- Adding to the existing body of knowledge in design education.
- Presenting a potential framework for integrating community projects in the design curriculum.
- Understanding how community design projects affect teaching and learning environments in design education.
- Understanding how engaging students in community concerns through participatory and people-centered design affect teaching and learning environments in design education.
- Bridging the practice of design to social responsibility and good citizenship through design education.

Risk

- The risk to participants is minimal and no greater than what may be expected during regular discussions around community concerns and issues.
- There may be risks to being in this study that are not known. If I learn anything during the research that may affect your willingness to continue being in the study, I will tell you right away.

Voluntary Participation

- You are under no obligation to participate in this study.
- Participating in this research is completely voluntarily and has no penalty or gain attached to it.
- For the online survey, it is **NOT** possible to withdraw data since data is completely anonymous.

Confidentiality

- The online survey is completely anonymous.
- Collected data may be shown in my Master's thesis exhibit and report, public presentations and in written articles.
- You will not be identified by name in the exhibit and report, public presentations and in written articles, even if you provide your name at the end of the survey to participate in the focus group session.
- If it is necessary to quote you, a pseudonym will be used.
- If you wish to participate in a focus group session around the same topic, you may provide your name and email address at the end of the survey, and I will invite you through email to the focus group session.
- If you choose to be acknowledged for your participation in this research, you may fill out the attached Consent for Acknowledgment form, and email it to: lshuman@ualberta.ca
- Data will be kept in a secure place for 5 years following completion of research project, electronic data will be password-protected and devices will be encrypted. Data will be destroyed after 5 years.
- The data for all uses will be handled in compliance with the UofA standards.

If you would like to have a copy of my final research report, please contact me at lshuman@ualberta.ca

Further Information

- If you have further questions regarding this study, please do not hesitate to contact me, Layal Shuman at lshuman@ualberta.ca, or my graduate supervisor Bonnie Sadler Takach at sadler.takach@ualberta.ca
- The Research Ethics Board at the University of Alberta has reviewed the research plan, for its adherence to ethical guidelines. For questions regarding participants' rights and ethical conduct of research, contact the Research Ethics Office at (780) 492 2615. This office has no direct involvement with this project.

CONSENT FOR ACKNOWLEDGEMENT**Online Survey / Design Students & Former Design Students**

Study Title: Designing for the Community, Educating for Life: Community Projects in Design Education

Principal Investigator: Layal Shuman, University of Alberta, lshuman@ualberta.ca, (780) 655 5103

Consent to acknowledge your participation:

As a participant who has taken part in the research: 'Designing for the Community, Educating for Life: Community Projects in Design Education', you have the opportunity to be credited for your contributions to this research by having your name featured in the Master's thesis report and exhibition. It is anticipated that the exhibition will be in August 2014, and the report available by September 2014.

Please indicate by typing 'X' on the line below, that you would like to be acknowledged for your participation in this research:

_____ Written statements (Participant in the online survey)

My signature on this Consent for Acknowledgement form means that:

I want my name used to acknowledge my participation in this research.

(By default, if you do not sign this form your information will be anonymous)

Please write your name (exactly how you would like it to be used), sign and date below

Name of Participant (Print):

(Electronic) Signature of Participant:

Date (yyyy-mm-dd):

You will receive a signed copy of this form to keep.

If you have any further questions regarding this study, please do not hesitate to contact me, Layal Shuman at lshuman@ualberta.ca, or my graduate supervisor Bonnie Sadler Takach at sadler.takach@ualberta.ca

Designing for the Community, Educating for Life: Community Projects in

You are being asked to participate in this research through responding to the online survey. By responding to the online survey, you have agreed to be in this research. You are free to leave the online page at any time, if you leave the page without completing the survey, your comments will not be included in the research.

Definitions:

Community Project:

A community project is a design project undertaken by an educator, to address issues and concerns raised by community partners. This project is presented within the syllabus of a design course, for students to develop responses through design, and in collaboration with the community partners.

For example, responding to the community project may be creating a visual identity to represent the non-for-profit organization's mission and vision statements, or developing a social marketing campaign that attracts a younger audience, or designing strategies and communication tools to create a more inclusive University of Alberta (UofA) campus.

Community Partners:

Community partners are defined as members of non-for-profit organizations or groups, based inside or outside of the UofA.

Framework:

The word framework is defined as a structure or a model, to be used by educators, for implementing and incorporating community projects in the design curriculum.

Let's begin our discussion.

*** 1. Have you ever engaged in a community project(s) within a design course(s) at the UofA?**

- ☐ If yes, please proceed
- ☐ If not, you do not need to continue with the survey.

2. Are/were community projects beneficial to your education as a designer?

- ☐ Yes
- ☐ No

If yes, in what ways? If not, how could they have been beneficial?

Designing for the Community, Educating for Life: Community Projects in

3. What are the personal skills that you developed (if any) from engaging in community projects in the design program at the UofA?

4. What are the social skills that you developed (if any) from engaging in community projects in the design program at the UofA?

5. What are the design and/or professional skills that you developed (if any) from engaging in community projects in the design program at the UofA?

6. If you developed any of the previous skills, were the skills relevant to the syllabus of the design course(s) in which the community project(s) was incorporated?

☐ Yes

☐ No

Please specify how

Designing for the Community, Educating for Life: Community Projects in

7. Did your engagement in community projects in the design program, inform your understanding of: (Choose all applicable answers)

- ☐ Design as a discipline?
- ☐ Your role as a designer?
- ☐ Your role in the community?

If you selected one or more answers, please specify for each answer, in what ways your understanding was informed. If not, please specify what other aspects of your education at the UofA informed your understanding of design as a discipline, your role as a designer, and/or your role in the community.

▲

▼

*8. Please choose your current academic status (you may choose more than one answer)

- ☐ I already graduated from the undergraduate program
- ☐ I already graduated from the graduate program
- ☐ I am still enrolled as an undergraduate student
- ☐ I am still enrolled as a graduate student

This set of questions is for students who have already graduated from the d...

9. Did your engagement in designing for the community at the UofA influence your career choice(s)?

- ☐ Yes
- ☐ No

If yes, in what ways? If not, what did influence your career choice(s)?

▲

▼

Designing for the Community, Educating for Life: Community Projects in

10. Did your engagement in designing for the community at the UofA influence your career ambition(s)?

☐ Yes

☐ No

If yes, in what ways? If not, what influences your career ambition(s)?

11. What aspects of your design education at the UofA, make you feel confident when applying to design jobs? How?

*** 12. Are you currently employed?**

☐ Yes

☐ No

*** 13. If you are employed, did your engagement in community projects at the UofA influence your performance at your current job?**

☐ Yes

☐ No

If yes, in what ways? If not, what other aspects of your education at the UofA influence your performance at your current job?

Designing for the Community, Educating for Life: Community Projects in

*** 14. If you are not currently employed, do you think it is important that you have real community project(s) in your design portfolio?**

☐ Yes

☐ No

If yes, why? If not, what other types of projects would you rather have designed while enrolled in the design program at the UofA?

15. Would you like to carry further this discussion and participate in a focus group session? If yes, please provide your name and email address for the principal investigator to contact you. If not, please proceed to the following question.

16. Would you like to add anything else?

THANK YOU FOR YOUR VALUABLE CONTRIBUTION!

INFORMATION LETTER**Focus Group Session / Community Partners****Study Title**

Designing for the Community, Educating for Life: Community Projects in Design Education

Research Investigator

Layal Shuman
3-98 Fine Arts Building
University of Alberta
Edmonton, Alberta, T9G 2C9
lshuman@ualberta.ca
(780) 655 5103

Supervisor

Bonnie Sadler Takach
3-98 Fine Arts Building
University of Alberta
Edmonton, Alberta, T9G 2C9
sadler.takach@ualberta.ca
(780) 492 5092

Background

- You are being asked to participate in this research because your experience in and reflections on community projects in design courses will help me understand *why* and *how* community projects are integrated in the design curriculum at the University of Alberta (UofA).
- The results of this study will be used in support of my Master's thesis report and exhibition.
- Research participants include design educators, currently enrolled and recently graduated design students, as well as community partners who have engaged in design projects within the Visual Communication Design (VCD) program at the UofA.

Purpose

- The research aims to present a potential framework for integrating community projects in the design curriculum.
- The research will be explored through understanding *why* and *how* community projects are integrated in the design curriculum at the UofA.
- The *why* explores the reasons behind educators incorporating community projects in design courses, it also explores the reasons why community partners themselves engage in and sometimes initiate these design collaborations.
- The *how* explores the different phases and steps of responding to the community project within a design course; it also explores the different procedures that lead to the project initiation and integration in the course.

Study Procedures

- **You are being asked to participate in a focus group session around the reasons you engage(d) and/or initiate(d) a project(s) within a design course(s) in the VCD program. The duration of the discussion is around 40 minutes and you are free to leave at any time during the discussion. For the focus group session, it is NOT possible to withdraw data since data is in the form of comments within a group discussion. Please note that audio/video recording in the focus group session will only be used to collect and analyze data, and that I will not use the recording in the Master's thesis exhibition and/or other presentations.**

(For your information, in addition to focus group sessions with community partners, I will explore *why* community projects are integrated in the design curriculum, by conducting semi-structured interviews with design educators, and inviting design students to respond to an online survey and possibly participate in focus group sessions. I will explore *how* community projects are integrated in the design curriculum by participating in and reflecting on designing the responses to the community project that is incorporated in one of the VCD courses during Winter term 2014. I will also conduct visualization activities and collaborate with participants to visualize through mapping and diagrams, experiences and feedback on the different phases and steps of designing the responses to the community project.)

Benefits

- Adding to the existing body of knowledge in design education.
- Presenting a potential framework for integrating community projects in the design curriculum.
- Understanding how community design projects affect teaching and learning environments in design education.
- Understanding how engaging students in community concerns through participatory and people-centered design affect teaching and learning environments in design education.
- Bridging the practice of design to social responsibility and good citizenship through design education.

Risk

- The risk to participants is minimal and no greater than what may be expected during regular discussions around community concerns and issues.
- There may be risks to being in this study that are not known. If I learn anything during the research that may affect your willingness to continue being in the study, I will tell you right away.

Voluntary Participation

- You are under no obligation to participate in this study.
- Participating in this research is completely voluntarily and has no penalty or gain attached to it.
- Even if you agree to be in the study you can change your mind and withdraw from the research activity at any time, without consequence.
- For this research activity, it is NOT possible to withdraw data since data is in the form of comments within a group discussion. Personal contributions to group activities are very difficult to extract from the audio/video recording.

Confidentiality

- Collected data may be shown in my Master's thesis exhibit and report, public presentations and in written articles.
- You will not be identified by name in the exhibit and report, public presentations and in written articles.
- If it is necessary to quote you, a pseudonym will be used.
- If you choose to be acknowledged for your participation in this research, you may fill out a Consent for Acknowledgment form that I will provide.
- Audio/video recording will only be used to collect and analyze data in the focus group session. Audio/video recording will not be used in the Master's thesis exhibition and/or other presentations.
- Data will be kept in a secure place for 5 years following completion of research project, electronic data will be password-protected and devices will be encrypted. Data will be destroyed after 5 years.
- Anonymity cannot be guaranteed within a group setting, however I will emphasize confidentiality at each phase of the research.
- The data for all uses will be handled in compliance with the UofA standards.

If you would like to have a copy of my final research report, please contact me at lshuman@ualberta.ca

Further Information

- If you have further questions regarding this study, please do not hesitate to contact me, Loyal Shuman at lshuman@ualberta.ca, or my graduate supervisor Bonnie Sadler Takach at sadler.takach@ualberta.ca
- The Research Ethics Board at the University of Alberta has reviewed the research plan, for its adherence to ethical guidelines. For questions regarding participants' rights and ethical conduct of research, contact the Research Ethics Office at (780) 492 2615. This office has no direct involvement with this project.

CONSENT FORM**Focus Group Session / Community Partners**

Study Title: Designing for the Community, Educating for Life: Community Projects in Design Education

Research Investigator: Layal Shuman, University of Alberta, lshuman@ualberta.ca, (780) 655 5103

Do you understand that you have been asked to be in a research study?	Yes	No
Have you read and received a copy of the attached Information Sheet	Yes	No
Do you understand the benefits and risks involved in taking part in this research?	Yes	No
Have you had an opportunity to ask questions and discuss this research?	Yes	No
Do you understand that you are free to refuse to participate, or to withdraw from the research activity at any time, without consequence?	Yes	No
Do you understand that if you change your mind after you participate in the focus group session, your comments may NOT be withdrawn due to the group nature of the activity?	Yes	No
Has the issue of confidentiality been explained to you? Do you understand who will have access to your information?	Yes	No
Do you understand that anonymity cannot be guaranteed within a group activity such as the focus group session?	Yes	No
Do you understand that audio/video recording will only be used to collect and analyze data in the focus group session, and that I will not use these recordings in the Master's thesis exhibition and/or other presentations?	Yes	No
Do you choose to be acknowledged for your participation in this research? If you answer YES, please fill out a Consent for Acknowledgment form.	Yes	No

This study was explained to me by:

I have read and understood the attached information letter and agree to take part in this study

Name of Participant:

Signature of Participant:

Date (yyyy-mm-dd):

I believe that the person signing this form understands what is involved in the study and voluntarily agrees to participate

Signature of Investigator:

Date (yyyy-mm-dd):

You will receive a signed copy of this form to keep.

PROTOCOL**Participation & Reflection / Design Educator, Community Partner & Design Student**

Study Title: Designing for the Community, Educating for Life: Community Projects in Design Education

Principal Investigator: Layal Shuman, University of Alberta, lshuman@ualberta.ca, (780) 655 5103

Hello, my name is Layal Shuman; I am a Master of Design at the University of Alberta. I am currently working on my thesis around community projects in design education. This research aims to present a potential framework for integrating community projects in the design curriculum. Integrating community projects in the education of designers is significant because it offers students the chance to work on real-life design projects, and create solutions to social problems through design. The research will be explored through understanding *why* and *how* community projects are integrated in the design curriculum at the University of Alberta.

I have explored *why* community projects are integrated in the design curriculum, by conducting over the Fall term 2013, semi-structured interviews with design educators, and a focus group session with community partners. I have also invited design students to respond to an online survey and to participate in focus group sessions.

I am now exploring *how* community projects are integrated in the design curriculum by participating in a community project in your course. You are not being asked to do anything more than the regular course and project activities; I am not evaluating or studying your performance in this course and project. After each class, and outside of course hours, I will reflect using a research diary, on my own responses to the process of designing the solutions to the community project. My reflections will consist of taking notes, sketching and other visual recording, to outline the phases and steps of designing the solutions to the community project from my own point of view as a participant. After the project is completed, and Bonnie records project grades, I will share with all of you my reflections, as a type of debriefing. Bonnie will not know who participated until after final course grades are submitted.

After participating in and reflecting on designing the responses to the community project, I will explore further *how* community projects are integrated in the design curriculum by inviting you all to 3 separate visualization activities, one for the community partners, one for the students, and one for the course educator. In these visualization activities, we will collaborate to map and diagram our experiences and feedback on the different phases and steps of designing the responses to this community project.

Please note that Bonnie will not know who participated and will not see identifiable data until after final course grades are submitted. Your participation is completely voluntary and your information will remain anonymous, unless you choose to be identified. If you would choose to be recognized in this research, you may fill out a Consent for Acknowledgement form. The risks of participating in this research activity are minimal. Please take your time in reading the information letter handed to you, and let me know if you have any further questions regarding the study.

I am going to ask you all to return consent forms in sealed envelopes, whether you choose to sign it or not. Bonnie and I will leave the classroom and Dave will give the envelopes to me after course hours.

Thank you all for your time.

INFORMATION LETTER
Participation & Reflection / Design Educator, Community Partner & Design Student

Study Title: Designing for the Community, Educating for Life: Community Projects in Design Education	
Research Investigator Layal Shuman 3-98 Fine Arts Building University of Alberta Edmonton, Alberta, T9G 2C9 lshuman@ualberta.ca (780) 655 5103	Supervisor Bonnie Sadler Takach 3-98 Fine Arts Building University of Alberta Edmonton, Alberta, T9G 2C9 Sadler.takach@ualberta.ca (780) 492 5092
<u>Background</u> - You are being asked to participate in this research because your experience in and reflections on community projects in design courses will help me understand <i>why</i> and <i>how</i> community projects are integrated in the design curriculum at the University of Alberta (UofA). - The results of this study will be used in support of my Master's thesis report and exhibition, and other possible related papers and presentations. - Research participants include design educators, currently enrolled and recently graduated design students, as well as community partners who have engaged in design projects within the Visual Communication Design (VCD) program at the UofA. <u>Purpose</u> - The proposed research aims to present a potential framework for integrating community projects in the design curriculum. - The research will be explored through understanding <i>why</i> and <i>how</i> community projects are integrated in the design curriculum at the UofA. - The <i>why</i> explores the reasons behind educators incorporating community projects in design courses; it also explores the reasons <i>why</i> community partners themselves engage in and sometimes initiate these design collaborations. - The <i>how</i> explores the different phases and steps of responding to the community project within a design course; it also explores the different procedures that lead to the project initiation and integration in the course. <u>Study Procedures</u> I will participate with you in the community project. You are not being asked to do anything more than the regular course activities; I am not evaluating or studying your performance in class. After each class, and outside of course hours, I will reflect using a research diary, on my own responses to the process(es) of designing the solution(s) to the community project. My reflections will consist of taking notes, sketching and other visual recording, to outline the phases and steps of designing the solution(s) to the community project from my own point of view as a participant. After the project is completed, and the educator records project grades, I will share with all of you my reflections as a type of debriefing. The course educator(s) will not know who participated until after final course grades are submitted. After participating in and reflecting on designing the responses to the community project, I will explore further <i>how</i> community projects are integrated in the design curriculum by inviting you to participate in visualization activities, where we collaborate to visualize, through mapping and diagrams, our experiences and feedback on the different phases and steps of designing the responses to the community project. (For your information, I have explored <i>why</i> community projects are integrated in the design curriculum, by conducting semi-structured interviews with design educators, and focus group sessions with community partners. I also invited design students to respond to an online survey and participate in focus group sessions.) <u>Benefits</u> - Adding to the existing body of knowledge in design education. - Presenting a potential framework for integrating community projects in the design curriculum. - Understanding how community design projects affect teaching and learning environments in design education.	

- Understanding how engaging students in community concerns through participatory and people-centered design affect teaching and learning environments in design education.
- Bridging the practice of design to social responsibility and good citizenship through design education.

Risk

- The risk to participants is minimal and no greater than what may be expected during regular group activities and/or discussions around community concerns and issues within a design course.
- There may be risks to being in this study that are not known. If I learn anything during the research that may affect your willingness to continue being in the study, I will tell you right away.

Voluntary Participation

- You are under no obligation to participate in this study.
- Participating in this research is completely voluntarily and has no penalty or gain attached to it.

Confidentiality

- Collected data may be shown in my Master's thesis exhibit and report, public presentations and in written articles.
- You will not be identified by name in the exhibit and report, public presentations and in written articles.
- If you choose to be acknowledged for your participation in this research, you may fill out a Consent for Acknowledgment form.
- The course educator(s) will not know who participated in the research until after final course grades are submitted.
- Only my supervisor and I will have access to collected data, however if my supervisor is the educator for the course in which I will participate, then she will not have access to identifiable data until after final course grades are submitted.
- Data will be kept in a secure place for 5 years following completion of research project, electronic data will be password-protected and devices will be encrypted. Data will be destroyed after 5 years.
- The data for all uses will be handled in compliance with the UofA standards.

If you would like to have a copy of my final research report, please contact me at lshuman@ualberta.ca

Further Information

- If you have any further questions regarding this study, please do not hesitate to contact me, Layal Shuman at lshuman@ualberta.ca, or my graduate supervisor Bonnie Sadler Takach at sadler.takach@ualberta.ca
- The Research Ethics Board at the University of Alberta has reviewed the research plan, for its adherence to ethical guidelines. For questions regarding participants' rights and ethical conduct of research, contact the Research Ethics Office at (780) 492 2615. This office has no direct involvement with this project.

CONSENT FORM**Participation & Reflection / Design Educator, Community Partner & Design Student****Study Title:** Designing for the Community, Educating for Life: Community Projects in Design Education**Principal Investigator:** Loyal Shuman, University of Alberta, lshuman@ualberta.ca, (780) 655 5103

Do you understand that you have been asked to be in a research study?	Yes	No
Have you read and received a copy of the attached Information Sheet	Yes	No
Do you understand that I am not evaluating or studying your performance in class, and that being in this research does not require of you to do anything more than your regular course/project activities?	Yes	No
Do you understand the benefits and risks involved in taking part in this research?	Yes	No
Have you had an opportunity to ask questions and discuss this research?	Yes	No
Do you understand that you are free to refuse to participate?	Yes	No
Has the issue of confidentiality been explained to you? Do you understand who will have access to your information?	Yes	No
Do you understand that the course educator(s) will not know who participated, and will not see identifiable data until after final course grades are submitted?	Yes	No
Do you choose to be acknowledged for your participation in this research? If you answer YES, please fill out a Consent for Acknowledgment form.	Yes	No

This study was explained to me by: _____

I have read and understood the attached information letter and agree to take part in this study:

Signature of Research Participant_____
Date_____
Printed Name

I believe that the person signing this form understands what is involved in the study and voluntarily agrees to participate.

Signature of Investigator_____
Date

A COPY OF THIS DOCUMENT SHOULD BE GIVEN TO THE PARTICIPANT.

CONSENT FOR ACKNOWLEDGEMENT**Participation & Reflection**

Study Title: Designing for the Community, Educating for Life: Community Projects in Design Education

Principal Investigator: Layal Shuman, University of Alberta, lshuman@ualberta.ca, (780) 655 5103

Consent to acknowledge your participation

As a participant who has taken part in the research: *'Designing for the Community, Educating for Life: Community Projects in Design Education'*, you have the opportunity to be credited for your contributions to this research by having your name featured in the Master's thesis report and exhibition. It is anticipated that the exhibition will be in August 2014, and the report available by September 2014.

Please indicate below that you would like to be acknowledged for your participation in this research:

_____ Participation (Participant in 'Participation & Reflection')

My signature on this Consent for Acknowledgement form means that:

I want my name used to acknowledge my participation in this research.

(By default, if you do not sign this form your information will be anonymous)

Please write your name (exactly how you would like it to be used), sign and date below

Name of Participant:

Signature of Participant:

Date (yyyy-mm-dd):

You will receive a signed copy of this form to keep.

If you have any further questions regarding this study, please do not hesitate to contact me, Layal Shuman at lshuman@ualberta.ca, or my graduate supervisor Bonnie Sadler Takach at sadler.takach@ualberta.ca

INFORMATION LETTER
Visualizing the Process / Design Educator, Community Partner & Design Student

Study Title: Designing for the Community, Educating for Life: Community Projects in Design Education	
Research Investigator Loyal Shuman 3-98 Fine Arts Building University of Alberta Edmonton, Alberta, T9G 2C9 lshuman@ualberta.ca (780) 655 5103	Supervisor Bonnie Sadler Takach 3-98 Fine Arts Building University of Alberta Edmonton, Alberta, T9G 2C9 sadler.takach@ualberta.ca (780) 492 5092
<u>Background</u> - You are being asked to participate in this research because your experience in and reflections on community projects in design courses will help me understand <i>why</i> and <i>how</i> community projects are integrated in the design curriculum at the University of Alberta (UofA). - The results of this study will be used in support of my Master's thesis report and exhibition, and other possible related papers and presentations. - Research participants include design educators, currently enrolled and recently graduated design students, as well as community partners who have engaged in design projects within the Visual Communication Design (VCD) program at the UofA. <u>Purpose</u> - The proposed research aims to present a potential framework for integrating community projects in the design curriculum. - The research will be explored through understanding <i>why</i> and <i>how</i> community projects are integrated in the design curriculum at the UofA. - The <i>why</i> explores the reasons behind educators incorporating community projects in design courses; it also explores the reasons <i>why</i> community partners themselves engage in and sometimes initiate these design collaborations. - The <i>how</i> explores the different phases and steps of responding to the community project within a design course; it also explores the different procedures that lead to the project initiation and integration in the course. <u>Study Procedures</u> We will collaborate in small groups to visualize through mapping and diagrams, the phases and steps of designing the responses to the community project. The duration of the activity is around one hour and you are free to leave at any time during the activity. I will start by sharing my reflections of the process(es) of designing the solution(s) to the community project. Then I will invite you all to gather in groups of 3 or 2 people and visualize a reflective interpretation of the process(es) of designing the solution(s) to the community project. After visualizing in groups, each group will share with the rest of us their reflections. I ask your permission to take photos of you, you may choose that photos of you not be taken, or be taken and used without identification by signing the consent form that indicates so, or with identification by signing a Consent for Acknowledgment form. (For your information, in addition to exploring <i>how</i> community projects are integrated in the design curriculum by participating in and reflecting on designing the responses to the community project, and collectively visualizing through mapping and diagrams, our experiences and feedback on the different phases and steps of designing the solutions to the community project, I have explored <i>why</i> community projects are integrated in the design curriculum, by conducting semi-structured interviews with design educators, focus group sessions with community partners, and I also invited design students to respond to an online survey. <u>Benefits</u> - Adding to the existing body of knowledge in design education. - Presenting a potential framework for integrating community projects in the design curriculum. - Understanding how community design projects affect teaching and learning environments in design education.	

- Understanding how engaging students in community concerns through participatory and people-centered design affect teaching and learning environments in design education.
- Bridging the practice of design to social responsibility and good citizenship through design education.

Risk

- The risk to participants is minimal and no greater than what may be expected during regular group activities and/or discussions around community concerns and issues within a design course.
- There may be risks to being in this study that are not known. If I learn anything during the research that may affect your willingness to continue being in the study, I will tell you right away.

Voluntary Participation

- You are under no obligation to participate in this study.
- Participating in this research is completely voluntarily and has no penalty or gain attached to it.
- Even if you agree to be in the study you can change your mind and withdraw from the research activity at any time, without consequence.
- For this activity, it is NOT possible to withdraw data since data in the form of visuals are created collaboratively; personal contributions to group activities are very difficult to identify.

Confidentiality

- Collected data may be shown in my Master's thesis exhibit and report, public presentations and in written articles.
- You will not be identified by name in the exhibit and report, public presentations and in written articles.
- If it is necessary to quote you, a pseudonym will be used.
- If you choose to be acknowledged for your participation in this research, you may fill out a Consent for Acknowledgment form that I will provide.
- Photos of you will not be taken without your permission.
- You may choose that photos of you be taken and used without identification by signing the consent form that indicates so, or with identification by signing a Consent for Acknowledgment form.
- The course educator(s) will not know who participated in the research until after final course grades are submitted.
- Only my supervisor and I will have access to collected data, however if my supervisor is the educator for the course in which I will participate, then she will not have access to identifiable data until after final course grades are submitted.
- Data will be kept in a secure place for 5 years following completion of research project, electronic data will be password-protected and devices will be encrypted. Data will be destroyed after 5 years.
- Anonymity cannot be guaranteed within a group and/or classroom setting, however I will emphasize confidentiality at each phase of the research.
- The data for all uses will be handled in compliance with the UofA standards.

If you would like to have a copy of my final research report, please contact me at lshuman@ualberta.ca

Further Information

- If you have any further questions regarding this study, please do not hesitate to contact me, Layal Shuman at lshuman@ualberta.ca, or my graduate supervisor Bonnie Sadler Takach at sadler.takach@ualberta.ca
- The Research Ethics Board at the University of Alberta has reviewed the research plan, for its adherence to ethical guidelines. For questions regarding participants' rights and ethical conduct of research, contact the Research Ethics Office at (780) 492 2615. This office has no direct involvement with this project.

CONSENT FORM**Visualizing the Process / Design Educator, Community Partner & Design Student****Study Title:** Designing for the Community, Educating for Life: Community Projects in Design Education**Principal Investigator:** Layal Shuman, University of Alberta, lshuman@ualberta.ca, (780) 655 5103

Do you understand that you have been asked to be in a research study?	Yes	No
Have you read and received a copy of the attached Information Sheet	Yes	No
Do you understand the benefits and risks involved in taking part in this research?	Yes	No
Have you had an opportunity to ask questions and discuss this research?	Yes	No
Do you understand that you are free to refuse to participate, or to withdraw from the research activity at any time, without consequence?	Yes	No
Do you understand that if you change your mind after you participate in the visualization activity, your data may NOT be withdrawn due to the group nature of the activity?	Yes	No
Has the issue of confidentiality been explained to you? Do you understand who will have access to your information?	Yes	No
Do you understand that the course educator(s) will not know who participated, and will not see identifiable data until after final course grades are submitted?	Yes	No
Do you understand that anonymity cannot be guaranteed within a group and/or classroom setting?	Yes	No
Do I have your permission to take photos of you?	Yes	No
Do you choose to be identified with photos of you? If you answer YES, please fill out a Consent for Acknowledgment form.	Yes	No
Do you choose to be acknowledged for your participation in the research? If you answer YES, please fill out a Consent for Acknowledgment form.	Yes	No

This study was explained to me by: _____

I have read and understood the attached information letter and agree to take part in this study:

Signature of Research Participant_____
Date_____
Printed Name

I believe that the person signing this form understands what is involved in the study and voluntarily agrees to participate.

Signature of Investigator_____
Date

A COPY OF THIS DOCUMENT SHOULD BE GIVEN TO THE PARTICIPANT.

CONSENT FOR ACKNOWLEDGEMENT

Visualizing the Process

Study Title: Designing for the Community, Educating for Life: Community Projects in Design Education
Principal Investigator: Layal Shuman, University of Alberta, lshuman@ualberta.ca, (780) 655 5103

Consent to acknowledge your participation

As a participant who has taken part in the research: '*Designing for the Community, Educating for Life: Community Projects in Design Education*', you have the opportunity to be credited for your contributions to this research in the form of visual artworks and/or photos of you, by having your name featured in the Master's thesis report and exhibition. It is anticipated that the exhibition will be in August 2014, and the report available by September 2014.

Please indicate below the types of data that you would like to be acknowledged for by name

_____ Visual artworks (visualization activity)

_____ Photos of you

You will receive a signed copy of this form to keep.

My signature on this consent to acknowledge form means that:

I want my name used to acknowledge my participation in this research.

(by default, if you do not sign this form your information will be anonymous)

Please write your name (exactly how you would like it to be used), sign and date below

Name of Participant:

Signature of Participant:

Date (yyyy-mm-dd):

You will receive a signed copy of this form to keep.

If you have any further questions regarding this study, please do not hesitate to contact me, Layal Shuman at lshuman@ualberta.ca, or my graduate supervisor Bonnie Sadler Takach at sadler.takach@ualberta.ca

Visualizing the Framework / Design Student**Study Title:** Designing for the Community, Educating for Life: Community Projects in Design Education**Principal Investigator:** Layal Shuman, University of Alberta, lshuman@ualberta.ca, (780) 655 5103

Are you interested in participating in ‘Visualizing the Framework’ where we will collaborate in small groups to map and diagram the phases and steps of designing the responses to the MFRS project?

Yes No

If not, thank you.

If yes, then please provide the details below:

Full name:

Email address:

Please note that ‘Visualizing the Framework’ research activity will be held on Friday the 4th of April at 3:00PM in the Visual Communication Department. Details will be provided separately through email.

If you are interested but Friday the 4th of April does not work for you, then please let me know which other day(s) and time you prefer.

Preferred day(s) and time:

Thank you for your consideration.

Layal Shuman

PROTOCOL**Visualizing the Process / Design Student**

Study Title: Designing for the Community, Educating for Life: Community Projects in Design Education

Principal Investigator: Layal Shuman, University of Alberta, lshuman@ualberta.ca, (780) 655 5103

Hello, my name is Layal Shuman; I am a Master of Design at the University of Alberta. I am currently working on my thesis around community projects in design education. This research aims to present a potential framework for integrating community projects in the design curriculum. Integrating community projects in the education of designers is significant because it offers students the chance to work on real-life design projects, and create solutions to social problems through design. The research will be explored through understanding *why* and *how* community projects are integrated in the design curriculum at the University of Alberta.

I have explored *why* community projects are integrated in the design curriculum, by conducting over the Fall term 2013, semi-structured interviews with design educators, and focus group sessions with community partners. I also invited design students to respond to an online survey. I explored *how* community projects are integrated in the design curriculum by participating in a community project in your course.

I am now inviting you to this visualization activity where we will collaborate in small groups to map and diagram the phases and steps of designing the responses to the community project. I will start by sharing my reflections on the process of designing the solutions to the community project. Then I will invite you all to gather in groups of 3 people and visualize a reflective interpretation of the process of designing the solutions to the community project. After visualizing in groups, each group will share with the rest of us their reflections.

The course educator(s) will not know who participated in this activity, and will not see identifiable data until after course final grades are submitted. However, anonymity cannot be guaranteed within a group activity, so I ask you all to keep our conversations and comments here anonymous. The duration of the visualization activity is around one hour. Your participation is completely voluntary, and you can leave at any time. I will keep your information anonymous, unless you choose to be identified. If you would like to be recognized in this research, you may fill out a Consent for Acknowledgement form. The risks of participating in this research are minimal. Please note that it will not be possible to withdraw your data at any point due to the collaborative nature of the group activity. Please take your time in reading the information letter handed to you, and let me know if you have any further questions regarding the study.

If you would like to participate in this research activity, please sign and return the consent forms. I am also asking your permission to take photos of you doing this activity for my Master's thesis exhibition and report, public presentations and in written articles. You may choose that photos of you are used without identification, by checking the relevant box on the consent form or with identification by signing the Consent for Acknowledgment form.

Do you have questions?

Thank you all for your time.

Visualizing the Process / Design Student

Study Title: Designing for the Community, Educating for Life: Community Projects in Design Education

Principal Investigator: Layal Shuman, University of Alberta, lshuman@ualberta.ca, (780) 655 5103

What were the steps and/or phases of designing the response(s) to the MFRS project; from project introduction to project completion?

Please take 10 minutes to reflect alone, then for 30 minutes collaborate with members of your team to visualize the process (which may include all of your reflections combined, or a new interpretation of the process of designing the responses to the MFRS community project).

You may use any tool and technique you feel comfortable with to reflect on the design process (words, sentences, mapping, diagrams, drawing, collage ...etc)

Thank you all for your time.
Layal

PROTOCOL**Visualizing the Process / Community Partner**

Study Title: Designing for the Community, Educating for Life: Community Projects in Design Education

Principal Investigator: Layal Shuman, University of Alberta, lshuman@ualberta.ca, (780) 655 5103

Hello, my name is Layal Shuman; I am a Master of Design at the University of Alberta. I am currently working on my thesis around community projects in design education. This research aims to present a potential framework for integrating community projects in the design curriculum. Integrating community projects in the education of designers is significant because it offers students the chance to work on real-life design projects, and create solutions to social problems through design. The research will be explored through understanding *why* and *how* community projects are integrated in the design curriculum at the University of Alberta.

I have explored *why* community projects are integrated in the design curriculum, by conducting over the Fall term 2013, semi-structured interviews with design educators, and focus group sessions with community partners. I also invited design students to respond to an online survey. I explored *how* community projects are integrated in the design curriculum by participating in the MFRS community project.

I am now inviting you to this activity where we will collaborate in small groups to map the phases and steps of collaborating with the class to respond to the project through communication design. I will start by sharing my reflections on the process of designing the solutions to the community project. Then I will invite you all to visualize a reflective interpretation of the process of designing the solutions to the community project. After visualizing we will briefly discuss and the reflections.

Anonymity cannot be guaranteed within a group activity, so I ask you all to keep our conversations and comments here anonymous. The duration of the visualization activity is around one hour. Your participation is completely voluntary, and you can leave at any time. I will keep your information anonymous, unless you choose to be identified. If you would like to be recognized in this research, you may fill out a Consent for Acknowledgement form. The risks of participating in this research are minimal. Please note that it will not be possible to withdraw your data at any point due to the collaborative nature of the group activity. Please take your time in reading the information letter handed to you, and let me know if you have any further questions regarding the study.

If you would like to participate in this research activity, please sign and return the consent forms. I am also asking your permission to take photos of you doing this activity for my Master's thesis exhibition and report, public presentations and in written articles. You may choose that photos of you are used without identification, by checking the relevant box on the consent form or with identification by signing the Consent for Acknowledgment form.

Do you have questions?

Thank you all for your time.

Visualizing the Process / Community Partner

Study Title: Designing for the Community, Educating for Life: Community Projects in Design Education

Principal Investigator: Layal Shuman, University of Alberta, lshuman@ualberta.ca, (780) 655 5103

What were/are the steps and phases of engaging in a design course, to respond to a challenge your organization has through communication design (from project initiation with design educator, to project introduction and completion in class, to selection process and what will follow after that)?

Please take 10 minutes alone to reflect, then for 30 minutes collaborate with members of your team to visualize the process (which may include all of your reflections combined, or a new interpretation of the process of designing the responses to the MFRS community project).

You may use any tool and technique you feel comfortable with to reflect on the design process (words, sentences, mapping, diagrams, drawing ...etc)

Thank you all for your time.

Visualizing the Process / Design Educator

Study Title: Designing for the Community, Educating for Life: Community Projects in Design Education

Principal Investigator: Layal Shuman, University of Alberta, lshuman@ualberta.ca, (780) 655 5103

What were/are the steps and phases of integrating the MFRS community project in the DES 494 course you are teaching this term (from project initiation with community partners, to project introduction and completion in class, to selection process and what will follow after that)?

You may use any tool and technique you feel comfortable with to visually reflect on the design process (words, sentences, mapping, diagrams, drawing ...etc.)

Thank you for your time.

3. Data Collection

- *Why* methods

- Transcription of semi-structured interviews

- Responses to the online survey

- Transcription of the focus group session

- *How* methods

- Data from Participation and Reflection

- Data from the viusalization activities

- Visualization activity with the educator

- Visualization activity with the students

- Visualization activity with the community partners

Semi-structured Interview 1

Why do you integrate community projects in Visual Communication Design courses you teach?

- Design is part of the applied humanities, as I like to call it, that is kind of a made-up term, but I think the idea of morality, ethical practices, goes hand in hand with integrating, as you are aware of projects into pedagogy.
- Obviously the work I do is slightly more sensitive because it is an aboriginal and first nations' context, so I have got to be really careful how I do that and why I do that, because the nature of trust is fundamental to what I do, and trust is something that is earned and can be completely lost, so I have to really be careful how I do integrate it. So for example, as it were hand picked graduate students, people like X, who I think had the right ability, manner, characteristics, to work in that context, so he is now running with it as you know, and I am living that work in his case vicariously,
- I guess I still consider myself relatively new to the Canadian academic context, it's only been three years, and the way that the Canadian system can integrate graduate students to professor's research is very different from what I am used to in Scotland where it is very individualistic, and graduate students are much more self-driven and independent from their professors. And there are pros and cons to both systems, so I'm learning the opportunity and the potential of the Canadian system where you can work closely with good graduate students
- As I said I live in part aspects of my research in the north vicariously through my students now, that's what this is about, so to take my work to another level, which it needed to, no I didn't need to, there was two ways forward, one was to keep on doing what I did, which is basically doing everything myself, being entirely embedded in a community, and one is to take the opportunity of the Canada Research Chair, and integrate my teaching and my supervision, into the work I do up north. And by creating an incubator as I call it, that gives me the institutional ability to manage and to organize a bigger team of people, the issue with that personally is I don't spend as much time in the north as I used to, which is a source of disappointment to me obviously. I didn't move to Canada to live in Edmonton all the time, but that seems to be the case, but that can't be helped either because of other things that happened, like accidents etc.

- So I guess what I have established is a formal working relationship with a group of people, who desire a set of skills, that design students or designers generally I should say, can contribute. So what I'm doing at the moment is acting as a cultural intermediary between a community and small group of students who have the skills that that community desires, and by supervising that and by introducing practice-led methodologies, then it becomes appropriate classroom pedagogy.
- The issue here is how we define the word community, when we say the word community, we presume a kind of a social entity, out there in the world, whereas our colleagues at the royal Alberta museum, has equivalence as another community, who we will and can potentially collaborate with. I think that project was really successful, its probably one of the best classes I have managed and taught since coming to Alberta, because it was just a case of negotiating a relationship with an organization, with all it's complexities, and politics, but also negotiating a legitimate working collaborative relationship between you guys as well, and that takes time, and it's not something that can be forced, I think its something that has to happen intuitively and naturally, even if that is where I want you to get to, it has to happen in your terms, because you as a group of students, have to assume propriety, over that relationship, as supposed to being kind of hierarchical, imposed by the professor.

How is integrating community projects in the design curriculum relevant to the education of designers?

- I think there is the formal curriculum and there is the informal curriculum. The formal curriculum needs to be delivered, and then there is the more experiential and intuitive curriculum, each of us as professors bring to the table through our collective experiences, so its not an either or, there is a bounded framework within which we have to operate, because for you to become masters in your subject, you need to tick certain boxes, but within that formal framework there is a lot of flexibility, and for serendipity.
- Therefore you could argue that the body of faculty that are here, are almost self-regulating, they chose me when I came here. I was interviewed and was one of the people that presented to faculty. And maybe they chose me in part not just because of my northern experience, or the fact that I would bring the aboriginal world to the

table, but I'm convinced they also chose me because they see my ability to collaborate, and I think that is quite a natural chemistry that seems to exist in this department, and importantly one thing that really attracted me, when I did come to the interview was, the fact that everyone design members faculty, has their own practice. You know even the technicians have their own practice, and they are practicing to a high level.

- The synergy between that academic world and the social outside world is implicit, and in place, it's not a dichotomy, it's not an ivory tower, so I think there seems to be a natural chemistry in this department for engaging, everyone is engaging off campus with multiple communities, and I think that is one of the assets that we have here, so I think I was a natural fit into that chemistry, but I think what I brought in was a dialogue with other communities that were not already here, if that makes sense.

How does this approach to teaching and learning affect:

a. Students' (design) education?

- I think it's interesting because in the context that you talk about, and you as a graduate student, the potential of maybe two to three years, having a PhD in design here, in many ways design is still a vocational discipline, and I don't think that's a bad thing, but what we do we naturally straddle the vocational and the academic. I mean what we do is intellectual, but what we do is applied at the same time, I think that as a tool is vital for society at large. So that sense of responsibility, of that ability to articulate, and to communicate, and subsequently to collaborate, is a fundamental part of teaching within design. I think what you say about being hierarchical or being elitist is an oxymoron in some ways to what I consider a good design practice, and I think it comes back to something that we spoke of in class multiple times, that often quoted especially by me, that Buckminster Fuller quote when he was asked what are you, he said well I am a verb and not a noun.

- I think what we are beginning to negotiate in design teaching right now in this place is the ability of design to be a verb, as it is much a way of working, as it is much on methodology, as a way of producing and making, and I think it has the ability to deal with complexity, it provides a methodology that is naturally lateral thinking, and can negotiate between specialism, and I think that is something that the world needs right now.

- Coming to the defence of the liberal arts the chairman of IBM Canada

who actually said what IBM currently needs is creative generalists trained in research, that's what we are, that's what designers are.

b. The local community?

- I guess you have got to be careful part of what you are potentially presuming is people want to collaborate or collaboration is naturally a good thing, it has to happen in complete piety, and voluntarily. Otherwise aspects of my work, you know colonialism, otherwise we are just imposing ideas, and people are better left alone in that case. For example my work in the north, obviously I have empathy, I now have series of relationships, extend beyond working relationships because I have gone there for years, but at the end of the day I have no illusion, because I continue to work there and develop work there because I have series of skills that are still required at this moment in time, but that might not be there forever. So I guess I'm fully aware of the limitations of that relationship especially in time, and how utilitarian that relationship is, it's based on need.

c. Your pedagogical approach as a design educator?

- Its fundamental in multiple ways, it is allowing me to practice in an ethical and innovative way, and that is some incredible combination, that is close to my heart.
- Its allowing me to work in a political and social context that I passionately believe in, which is the idea of post colonialism, which is the idea of breaking down the power of the Eurocentric, basically ironically people like me—male Europeans.
- The relationship between design and self determination, to me is a fundamental question for the early 21st century, and that also relates to the idea of sustainability. Sustainability isn't just a technological question, its an ethical question, it's a pragmatic question, it's a social question, it's a cultural question, I think design has a fundamental role to play in cultural continuity.
- I guess through teaching graduate students here, I am increasingly realizing that that may be partly what I am doing, opening up and expanding how people perceive what design practice

can be. It doesn't have to be in a metropolitan office, producing artifacts for the bourgeoisie. Design can also be about facilitating a critical and creative dialogue about society, and I think design is fundamental discipline for where we currently are for multiple reasons.

- So therefore in some ways yes, but back tracking that is partly because of the subsequent re-education I had in my career, that started post masters, when I went to RCA in London, then I moved to Istanbul, I followed my heart. That was the beginning of my re-education, two degrees at that point I knew I had skills, I had tangible practical skills, but I hadn't found my path, my voice, and by spending two years in Istanbul with a performance artist, every single day challenged me, and my kind of rational linear way of thinking, having come out of an architecture course, which followed a design course, probably set me on the path to where I am now, and then obviously following up on that, the willingness to make yourself vulnerable, the willingness to put yourself into a situation where you are not confident or dominant. For me spending time on the land with first nation elders, be completely and utterly disempowered and completely useless, because my skill base is irrelevant within that context, I needed these guys to help me and I think that was almost a parallel education, which was necessary to where I am now, and how I practice and how I teach.

- As you know from my classes, I don't necessarily teach in a conventional way, I like starting off with a kind of vagueness, starting off with not providing a kind of framework of this is how you do this; this is what we are going to do for the next ten weeks. You are graduate students, take responsibility and let's have a creative dialogue with each other, and I think that comes out from that subsequent parallel training that I received be it in the performance artist, be it the Denne elder, and I think it gave a kind of reflective and modest quality to what you can achieve.

- So I guess consequently realizing that my work in the micro level is what I exist to do be it on this table with students, and be it in one of these projects, it is to create tangible catalysts that people can take ownership over, and a whole subsequent activities that I'm out from, I'm not in control of. So yes it has been important.

Semi-structured Interview 2

Why do you integrate community projects in Visual Communication Design courses you teach?

- One of the reasons why I like to use community projects, is that it has all the parameters of the client interactions and concerns, but in a lot of cases it makes it a better learning experience for the students. We are not concerned with some of those commercial considerations where it has to be designed or manufactured for a certain prize, and we get tied into a lot of marketing, even though sometimes marketing elements are there, it's not as heavier constraints as a real commercial client. We get all the same beginning of a true client project, but with the outcomes they are not as conditioned to a commercial sense, as I said it has to be done for this price, and hit this market segment precisely.
- Community projects have a broader range, and I think they allow students to explore more openly and more diverse possible solutions. If I look at some of the projects that we have done in the past over the years, I think some times the students have come up with what I consider far creative solutions, more diverse solutions, than if it was locked in a commercial kind of project that normally would come across.

How is integrating community projects in the design curriculum relevant to the education of designers?

- I think it's up to the instructors to see what are the learning outcomes we want for our students to experience. And then it is more or less to find projects and community interactions that would facilitate that. I don't think it's the community projects that govern what we do, I think its understanding the learning outcomes that we need to achieve in our program and finding those types of projects that enrich that goal. If we did it the other way round, we couldn't guarantee what we are doing, so it's really the program leads what interactions we do, more so than anything else.
- In some ways what we would do; it's a lot easier to work with a community organization and say look, we want to take on your project, but we need to change it a little bit to facilitate the outcomes that we want our students to have. You don't get that with a business one, they say we got to go here, and there is no variability.
- With community projects, you get a chance to do some change of sometimes not their focus, but modify either reduce or enlarge

depending on what the project is. If there is a branding project you say with the timeframe we have we can set up this portion, and maybe another class will do another portion, or you can take that and work with some other people. Community projects allow you to do that more readily than a straight-out commercial client interaction.

How does this approach to teaching and learning affect:

a. Students' (design) education?

- I think it does incredibly, because in the early stages of design education, if you look at the first and second year, of most design schools until students have developed a certain level of school sets, and knowledge based methodologies and things like that, predominantly they are designing for themselves, they are designing to please themselves or their instructors to get that knowledge base.
- The importance of being in those community ones is to get them to realize that they have to look at other groups, or design for other needs, than themselves, and the community project opens their eyes to a lot of that.
- I remember we did a project with the hope mission, which is the homeless centre down in downtown Edmonton, and we made students go down there and spend some time and doing that kind of if you want to call it a simplistic very short period of ethnographic analysis and research. And it really changed their perspective, changed their way of approaching the project, and the problem because there was a sense of greater empathy with the end users, they had a better sense of all the stake holders and who was being involved in it, and so again it creates a richer learning environment,
- And it provides... sometimes when we talk in universities, it's more in an essence of theoretical basis. You can read a book for six hours and analyze it and think you know the subject matter, five minutes with that client is worth ten times more than what you have analyzed, it's really important to get that kind of direct user interaction or user knowledge and designers we don't design in a bubble, we have to have that contact, we have to get that information, we have to somehow feel comfortable with our knowledge base, and that's where community projects like this allow that part of the understanding of the design process, come across to the students, because it does make a difference to the way they work.

b. The local community?

- I think it allows for a greater appreciation for what designers do, I think there still is for all the attempts at education, and all sorts of dissemination of information,
- I think both VCD and ID, we are still kind of perceived a bit of a fringe group that make things pretty, and they don't necessarily understand that we are looking at experience design, we are looking at social critic within design, all those elements that they sometimes perceive as part of some other profession, they don't necessarily see us as having playing in those roles, and so I think by involving in the community projects, which sometimes allow that profile to come through, that they say the designers didn't just make a pretty poster, that embedded within that visual communication, is a social criticism or creating a sense of worth about something, I think they perceive "oh yeah pick a nice font and put a picture there, some way to announce our event".
- When they start delving deeper and they start to understand our concerns, and it's kind of educating them, I think that's where the impact come. And its progressive but it's slow.
- And it frustrates me even within our own university community, you know I'm working with people in computing science and things like that, and now we are talking about to develop this apps and they would say: "yeah we want you guys to make the app look attractive or pretty", they actually use the word pretty, when we start to talk about user interfaces and understanding how people navigate through sets of cells, and what is the kind of learning going on there, they kind of look at us as if we are talking outside of our knowledge base, but in fact that is our knowledge base and our profession.
- So I think community projects can sometimes allow us to educate others about those levels of knowledge that we have, that we infuse, that they don't realize that, because a lot of times they only see the pretty stuff, and they don't see the layers that's underneath that that has created it.

c. Your pedagogical approach as a design educator?

- For me I like working with some of the community projects, inevitably as designers one of our... I guess I'm a people watcher; I can make a cup of coffee go for two hours. I love watching people behave, react, do things, and I when I think about community projects I think about it

taking my visual observations and creating actions for that with those communities. And I think that is one of the reasons I kind of like about the community. Personally that these things that I see and observe with people, on the way they react to things, I'm always thinking how can I get my students to some ways create positive changes or positive attitudes, to whatever the community project is about. And again because lot of the community projects unlike commercial ones, they don't have necessarily enormous budgets, or funds, but their relevance sometimes is really important.

- If you think about so many of those community groups are trying to enhance the quality of life, and that again, is one of those things when I talk to some of your instructors, all of us, in the design studies, we can underline whole work that we do in our own research is to improve the quality of life. It's not to improve the lifestyle, not like making another Ferrari; it's about improving the quality of life. If we can make things seamless in terms of a way-finding system that people who have come to in distress to a place, and somehow they can find their way through to find their way through to find people, to help them and things like that. It might seem somehow secondary to some of the other things that they need to do, for example if someone is in distress and they need to find someone to help them, but if we can minimize that distress by making them get to their end person who can really help them, I think there is value in that, and I think that is worth us pursuing that, as the community projects, to me that is one of the things that I enjoy if I can create that environment where people aren't overstressed or it helps them achieve certain quality of life, and outcomes, I think my job is worthwhile doing.

- And community projects allow me to do that, I think that is one of the reasons, why I ended up applying to be full time here at the university, previous to that I was doing consulting work, like most of us do, and you are stuck with the constraints of you need to take on certain projects to make money, and obviously to pay bills and everything like that, but the university is kind of afforded me the luxury of hoeing after these personal goals, or personal directions, which might not have a commercial basis, that aren't relied on me being able to bill at the end of the month, to be able to pay my bills. And so I think bringing those in and working with them, give me a personal satisfaction.

Semi-structured Interview 3

Why do you integrate community projects in Visual Communication Design courses you teach?

- I find it's a very good experience for students to work with groups of individuals in various communities, to have the added dimension of reality to the project, so that it's not only sort of within the course, and I'm not the only one giving feedback. They of course get different feedback from the community partners or clients or whomever we are working with, than they would get from me, they see the problem from a different perspective, they see different dimensions to the problem, and they understand that it's not only about the visual aspects of design, which they in lower levels and so on, they tend to put a lot of focus on. But realize that the needs of the clients, the content comes from that, rather than any other visual idea that they may have about the project.

How is integrating community projects in the design curriculum relevant to the education of designers?

- They not only have to deal with the aspect of the problem that involves concept development and creation, and so one from any background research or any background information that they may have collected, but they also have to investigate on multiple levels I guess, that they might not have to otherwise, if they did an in-class project only.
- They have to deal with the communication aspects of dealing with clients, how to pose appropriate questions, how to drought the information that they might need, how to read between the lines when they are talking to the community partners, how to make the most of their presence in this case in the classroom situation, but later on when they become professional graphic designers, it's the same situation. So it's a good kind of introduction to the real world. How do you have a fruitful discussion, during the first briefing session, to find out really all the information that you need to know and to understand, what the client thinks the needs are, and where the problem might lie into, and to gain some insight to what that might be? Because the client might think the need is certain piece of communication, where actually the need has more to do with much broader kind of approach to the problem, rather than a brochure or a poster.

- I think it has a lot to do with the communication, and the interaction, with the people, and learning to delineate the problem in a different way than they are used to typically.

How does this approach to teaching and learning affect:

a. Students' (design) education?

- Like I said it's a richer experience, and it differs too. If a client comes into the classroom and makes a presentation, or if they have to go to an organization, or an institutional location, and actually be on the site. I find that's actually even better because they are exposed to a different environment, they see and learn that there is a culture to that environment, they learn that there are certain ways of speaking and interacting and talking in different organizations or business. That they as designers need to be kind of aware of and learn to read, the different levels of information, and take in the information, talk to the people, and then learn what it is that they need to know. It's not that everything is going to be given to them, but they have to be analytical and discern from either being in the environment, or talking to the people or both. What are the things that are important here? And what do I need as far as conceptual tools to be able to develop strategies that will be useful and that will make sense and will be functional?

b. The local community?

- From the interactions I have had with very diverse clients, for different projects, either with groups of students or individual students, and sometimes that community learning is something like a practicum, where the student is going out and working one day a week in another environment, either in a design studio or in an institution or an organization, an office of some kind. The really good spin off effect is that the community partners, the clients, the employers, they come to realize how valuable the services of the designer are, and that it's not an aesthetic service, which is what many of them still think, simply because they don't know and they haven't been exposed to designers and what designers do. I think the students bring something to them and that they realize how important and how rich that experience can be, and how valuable the designers' talents can be to their business or their organization, and communication needs, and it goes beyond the creation of communication pieces, than actually it has to do with

understanding, planning, strategizing, putting everything together and working really as a partner with that client, rather than taking in information, going away, and doing some magic thing in their studio and then coming back and then “here is your logo or here is your stationery package”, so I think on many levels, it’s educational for the students, but its also very educational for the partners and that they get how much better understanding of the scope of what designers do or what they can do.

c. Your pedagogical approach as a design educator?

- I think mainly it opens me up to possibilities that I might not have faced on my own, because as someone with many years experience, you have certain ways of approaching things, you have certain methods, and ways of dealing with clients, and every experience is different, and every group is different, and every group of students is different. It’s very interesting in that things are always evolving, and changing and that injects new life into your way of thinking, and I think also makes you open to what those new community partners bring depending on what realm they come from, what environment they work in, that’s one of the things that we all love about being designers, is that you have to put yourself in this different environment with a certain group of people, that maybe you know nothing about what they do, and you have to learn with a certain extent, and there is kind of mutual learning going on, and I think in every case.
- There is one example couple of years ago the material and chemical engineers came to me in the university community, and said we want to communicate with our undergraduate students, and we are not really sure how to do that, we don’t know what their perception is of the program, what they like and what they don’t like, and any misconceptions they may have, and we would really like to get into that, and we thought who better than other undergraduate students, to be able to do that. So we did a project together with three of the instructors teaching different things at different levels, and they told us about not what their communication needs were, but they told us about what they do in the classroom, and their perceptions of their students. And the students actually went and talked to the engineering students and got the perceptions from the other side, and they developed actually a very interesting strategy about how to

demystify or clarify whatever things about the program, and how to make the undergraduate students although there were lots of hard core mathematical things that they had to get through, that really it was all about solving problems for people, and that was the end results. That whole process was very interesting for all of us, because it was something new that really we had not explored before, we did it in a different way, and the results were excellent and the students had some kind of concrete work experiences as a result at the end, and the engineers, I was surprised actually how bold over they were about the process and the results and the kind of work and the level of work that those senior undergraduates were able to do, so that was a really rich exchange.

- The kind of work I do as a practitioner is quite different from a lot of things I teach, there are areas where there is a lot of overlap, and what I do directly effects what I teach, and how I frame things for the students, but there are many instances where it has more to do with the thinking about how to design rather than the designing, and the background, the research, the investigation, the communication with people, and how to synthesize all the information that you have gathered to get to some kind of result, whether it is a product, whether it is a process, or a combination, so I think it does effect it in some ways, but not in all ways, in some areas there is overlap, in some areas its actually quite separate and quite different than what I do.
- I think there are rare occasions where community partners come with certain expectations, and they don't necessarily get what they anticipated, they get something more, and they go away extremely happy. I have also had occasions were the community partner goes away not satisfied because they didn't get what they wanted, when they had a very set idea, about what should happen, and it didn't happen because the recommendation or the discovery of what was needed was something completely other than what they had in mind.
- I think the process normally because it's fed by people who are tying to work together, and work as partners, then there is a positive result, but if the client or community partner comes in and they set up more of an adversarial kind of relationship, or they have a very set idea of what is required, and that doesn't happen, it can also go wrong,
- Based on my experiences the business tend to be more product focused—what am I getting from my dollars, they may also have very

specific ideas, about what they want, and that can be okay, and it can work out well, but it's a different process than a university group that is also an educator as a client, is more open because they have the experience of the students in the classroom, and how things work and how students learn, so they are a bit more flexible and a bit more open, and maybe a bit more trusting in the process. Whereas the business people may be somewhat skeptical if things are not unfolding the way they expected. Even if they are skeptical or leery about the process, when it comes down to students delivering things or starting to show mock ups and initial stages of deliverables, then they start to understand that it's a process, it's not just you know "I give you the information and at the end there is a product", they don't see the process normally, so I think in that respect it's good for the client, it's helpful to them to understand things about their business or their needs that maybe they didn't realize before. I wouldn't say one is better than the other, but they are different. The expectations and the result are often different.

Semi-structured Interview 4

Why do you integrate community projects in Visual Communication Design courses you teach?

I believe Community projects provide a variety of benefits, many of which overlap and feed into each other. These benefits include:

- They force students outside of the studio. Often in the studio students undertake diluted representations of what instructors pitch as "real life" beliefs. Forcing students out of these environments, both the physical and the pedagogical, creates more interesting, challenging and robust learning environments for students.
- They create more genuine opportunities for learning. Working on community projects—with the community not just for the community—ensures that students work with real people and real issues. Often in the studio students work on briefs where the instructors acts as instructor, art director and client where projects are fairly straightforward and clear. These briefs are built around school and term schedules rather than actual design issues and challenges. Working with and in the community helps to create complex, messy and important design challenges, issues and problems for students.
- Better reflects future working opportunities for designers. If part of

the design education process is helping to prepare students to work as designers then creating learning environments that better reflect these futures is important. Working with communities on community projects is one means of doing that.

- Better reflects the field of design. Over the last twenty years we have seen the field of design shift from a purely designer-centric focus to one that is more participatory and collaborative.

One that is moving towards a model that is more society-centric.

Working in and with the community better reflects this future.

- Promoting the field of design, the students work, the design programme and the Institution. Generally as designers we are not very good at communicating what the field of design does—and can do—to people outside of the field, and even to ourselves. Working with the community, or with any outside collaborators, forces us to contextualise our practice. This is very important as a means of communication externally but also as a means of ourselves articulating and locating what design is. We do not contextualise, articulate and communicate enough. There are also pure promotional benefits that take place for all parties involved.

- I find also that students perform differently for external audiences, this is especially true of more senior students (years 3 & 4) who have become accustomed to working within the class studio system. Working externally for new people forces students to think and react in different ways then working for an instructor led brief, especially if they are familiar (or think they are familiar) with that instructor.

How is integrating community projects in the design curriculum relevant to the education of designers?

As noted above I believe incorporating community projects enable greater opportunity for genuine learning for design students that better reflects the field they are to enter. Working externally with community members enables students to work on unstructured and complex briefs creating challenging and rewarding environments for learning.

How does this approach to teaching and learning affect:

a. Students' learning?

Covered above.

b. The community/society?

It creates bonds between the constituent partners—designers and communities. It helps to create greater awareness among all constituents on the value and possibility of design. Importantly it also hopefully uses design to address community design issues / problems.

c. You as a design educator and/or design researcher and/or design practitioner?

Well I believe any opportunity of positive educational experiences helps to move forward the field of design. I believe also that working with community partners enables me to contribute as an academic and as a citizen. Importantly it also challenges me as an educator, not only are this briefs challenging and complex for the student but also for the instructor. Unlike studio set briefs not two community projects, or communities for that matter, are the same. Each project is an adventure that needs to be figured out and resolved within the boundaries that are possible.

Semi-structured Interview 5

Why do you integrate community projects in Visual Communication Design courses you teach?

- Supports the education and development of socially responsible, human-centred designers who can work with others in meaningful and effective ways
- Gives students the opportunity to collaborate with peers and community members to frame and respond to the real challenges and opportunities of societal concerns that can be addressed using design-based approaches (including designed processes, products and messages)
- Students have told me they find this way of learning effective, relevant and meaningful (according to their written learning reflections)
- This approach seems to aid students in developing confidence, self-awareness and self-efficacy in their lives beyond being design students

How is integrating community projects in the design curriculum relevant to the education of designers?

- Gives students hands-on and minds-on experience in developing informational and communicational solutions to real design problems

- Integrates research into teaching to help students gain critical thinking skills and an understanding of useful inquiry-based and research approaches, and helps students challenge assumptions about people, their behaviours and needs

How does this approach to teaching and learning affect:

a. Students' (design) education?

- Offers an alternative approach to traditional learning approaches
- Engages and challenges students to 'frame chaos' and deal with 'wicked', 'ill-structured' and 'fuzzy-front-end' design problems through developing effective and practical design strategies
- Can sometimes be an uncomfortable way of working for some students who like more structure at the beginning; this is an opportunity to adapt existing and create new models and frameworks as tools for thinking and action, and to learn to deal with uncertainty
- Helps students develop reflectivity about their own approaches to design and design management
- Helps students learn how to continually learn and develop as professionals

b. The local community?

- Helps educate designers who can help community members
- Helps community members understand how to work with designers
- Helps designers, community members and the general public about how design can help improve aspects of people's lives through the design of effective information and communication
- Helps us all learn to work together across disciplines, cultures, interests, needs for to solve community problems

c. Your pedagogical approach as a design educator?

- Supports active (constructivist), inquiry-based (and specifically discovery-based), problem-based, experiential, participatory and design-based learning approaches; all of which I believe are essential to student learning, professional development and live-long learning
- Supports the education and professional development of reflective, socially responsible designers, who can also advocate on behalf of communities for improved information and communication design (among other things)

Would you like to add anything else?

- Helps build learning and design communities
- Helps us understand that the most effective design solutions are not always products, but can be processes and events and the spontaneous engagement and creation of ambassadors and champions to support community goals and empower community members
- This approach requires dedicated instructors, students and community partners; everyone must be invested in believe in the process, and be flexible for the improvizations this requires in terms of activities and responses (including responding to individual learning needs of students)
- I want to challenge myself to create better ways to frame this approach to teaching and learning through developing concrete (though flexible) plans for dealing with curricular goals/learning activities/assessment strategies; and to communicate better to students what they might expect in community-based projects

Additional notes:

- We need stopping rules for these types of projects, and a clear understanding of when the project is over, and what happens afterwards.
- I need to better understand how to manage what happens at the 'end' of the class project for all involved. As an instructor, I need to collate all student concept files and send electronically to community partners for selection and/or further discussion. Often there is further design direction needed for a student whose work is chosen to move forward. It would be great if all of the class to see what happens, and what the student learns outside the class setting.

Semi-structured Interview 6**Why do you integrate community projects in Visual Communication Design courses you teach?**

In order to present the students with the exposure to what is happening in the world around them, in order for the students to begin to consider collaborative or community-led approaches to the design process & outcomes.

How is integrating community projects in the design curriculum relevant to the education of designers?

It is relevant because it creates awareness about issues that are at the forefront of society and evokes community informed design outcomes.

How does this approach to teaching and learning affect:

a. Students' (design) education?

It's real & relevant. Which is far superior to a simulated experience. I find there is greater buy-in to the projects from the students when community is involved and the students really push their work. They also have a rich cultural learning experience through community involvement.

b. The local community?

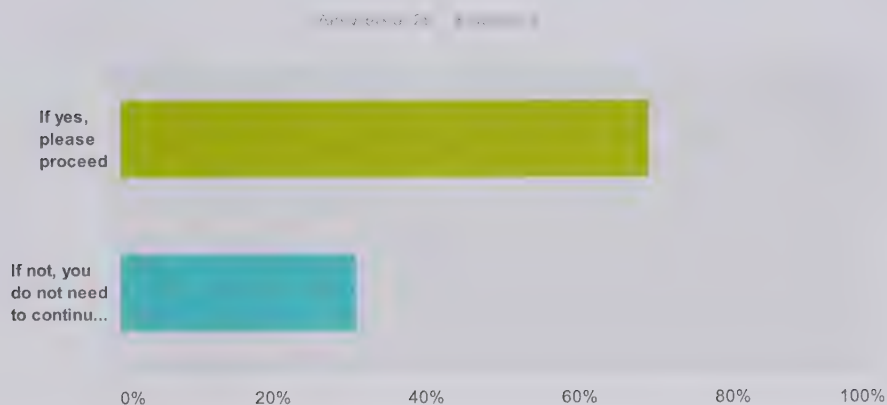
The community has more buy-in to the message because they have been involved in the process. There is also the opportunity for the community to learn more about the design process, which seems to be appreciated, often community members become more aware/informed about the messages that they see around them.

c. Your pedagogical approach as a design educator?

As an instructor it is rewarding to be a part of community/designer connecting projects because of the work that comes out of it. It usually tends to bring new perspectives and a community approach to the design process. It is collaborative. The educational space that this type of work is explored in is unlike any other space & allows a richness unlike any other space. There is a freedom for exploration between student & community, it is invaluable and the exploration would be different outside of the confines of education in say a designer/client relationship.

Designing for the Community, Educating for Life: Community Projects in Design Education.

Q1 Have you ever engaged in a community project(s) within a design course(s) at the UofA?



Answer Choices	Responses	
If yes, please proceed	69.23%	18
If not, you do not need to continue with the survey.	30.77%	8
Total		26

Designing for the Community, Educating for Life: Community Projects in Design Education.

Q2 Are/were community projects beneficial to your education as a designer?

Answered: 8 Skipped: 18



Answer Choices	Responses	
Yes	100%	8
No	0%	0
Total Respondents: 8		

#	If yes, in what ways? If not, how could they have been beneficial?	Date
1	Requiers different mode of engagement and understanding of the brief, it is a response to a real-life situation, there is dialogue, requirements, comments on the work, user perspective that you most likely won't get (or won't have same significance) for other school assignments. Also level of finalizing/developing the design goes further from school assignments.	1/23/2014 8:23 PM
2	Throughout my graduate studies I realized that design for community could mean something very different. Importantly, it suggests that collaboration between designers and communities can serve as a source of artistic energy that can successfully impact our life.	11/28/2013 11:36 AM
3	It taught me a lot to be honest. It gave me new skills to design for a particular client and how to communicate with others to express their ideas. It almost gives you a new thinking process to use and a new way to approach design problems/solutions. I even got to learn about some things I did not know existed out there. A lot of exploration occurred, that even helped me in other courses.	11/19/2013 9:54 PM
4	Dealing with uncooperative clients.	11/19/2013 8:32 PM
5	They allow for real design experiences where we are designing for others and not just ourselves. Gives us opportunity to work with people who are not from a design background	11/19/2013 7:58 PM
6	It benefited me because it was something i have never done before but i would do again after graduating.	11/19/2013 7:30 PM
7	They taught me how to deal with clients directly, how to negotiate and promote my designs, and it was a really good way to force me to adhere to a deadline!	11/19/2013 5:11 PM

Designing for the Community, Educating for Life: Community Projects in Design Education.

Q3 What are the personal skills that you developed (if any) from engaging in community projects in the design program at the UofA?

Responses: 7 questions: 1

#	Responses	Date
1	It is like a job, hands-on experience. It would be communicating and presenting design concepts in different modes, settings to different audiences/clients. Also as a creative professional I learned to be more sensitive to a real needs, be more practical and that influenced me as a designer.	1/23/2014 8:23 PM
2	As a visual communication designer and illustrator, I've been using participatory design approaches and co-creation method to engage in community projects. I work on design processes that are respectful, generative, and productive and can help a certain group of people that required special needs.	11/28/2013 11:36 AM
3	I had some better communication skills developed with whom we were designing for. And a new way to look at things, gaining a different perspective. I also learned some time management skills.	11/19/2013 9:54 PM
4	Patience, time management, new techniques and creative thinking.	11/19/2013 8:32 PM
5	I've learnt how to communicate design principles to non designers. Learn how to problem solve in a different setting. gain interdisciplinary collaboration experience. Increased my ability to public speak and defend my designs	11/19/2013 7:58 PM
6	budgeting	11/19/2013 7:30 PM
7	Time management, public speaking, and critiquing my own work in terms of what the client wants.	11/19/2013 5:11 PM

Designing for the Community, Educating for Life: Community Projects in Design Education.

Q4 What are the social skills that you developed (if any) from engaging in community projects in the design program at the UofA?

Answered: 6 Skipped: 20

#	Responses	Date
1	After working on community projects, now I always place need over consumption and the human being over the market. I like to engage in design projects that improve life, both environmental and human.	11/28/2013 11:36 AM
2	Communication skills to target different audiences.	11/19/2013 9:54 PM
3	Patience and flexibility	11/19/2013 8:32 PM
4	Public speaking. Professional conversations. More self confidence in my work and showing it to others	11/19/2013 7:58 PM
5	working better in a group	11/19/2013 7:30 PM
6	Public speaking! Being confident in my designs and being able to discuss them succinctly and intelligently.	11/19/2013 5:11 PM

Designing for the Community, Educating for Life: Community Projects in Design Education.

Q5 What are the design and/or professional skills that you developed (if any) from engaging in community projects in the design program at the UofA?

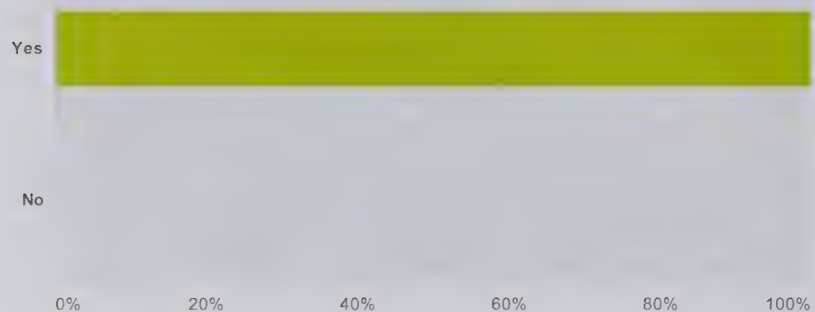
Answered: 7 Skipped: 19

#	Responses	Date
1	time management, leadership, planning	12/16/2013 7:08 AM
2	Before that, my design practice was commonly used to produce design work for my local community like branding, book illustrations, and web design and frequently with the sense that this was where my most creative opportunities lay. With community projects i was able to develop more design skills that are inspired by communities and people.	11/28/2013 11:36 AM
3	Making presentations and presenting .	11/19/2013 9:54 PM
4	creative thinking and new techniques	11/19/2013 8:32 PM
5	How to look and critique design from a non design eye. View how this are intuitively perceived. How to have professional conversation s and relationships. how to deal with changing parameters and deadlines	11/19/2013 7:58 PM
6	learning how to be professional	11/19/2013 7:30 PM
7	I think mainly how to communicate effectively with the clients was the main skill I learned, but also how to alter and refine my designs to meet the clients' expectations.	11/19/2013 5:11 PM

Designing for the Community, Educating for Life: Community Projects in Design Education.

Q6 If you developed any of the previous skills, were the skills relevant to the syllabus of the design course(s) in which the community project(s) was incorporated?

Answered: 7 Skipped: 19



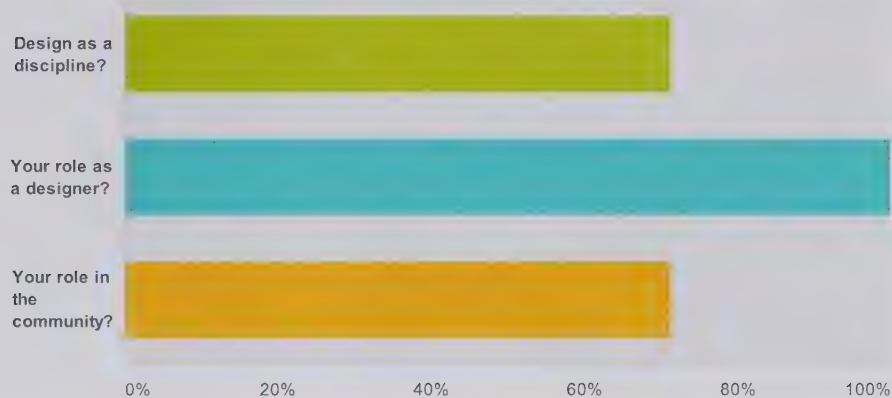
Answer Choices	Responses	
Yes	100%	7
No	0%	0
Total		7

#	Please specify how	Date
1	On the masters level i was able to use these design skills to work on my thesis project.	11/28/2013 11:47 AM
2	used similar programs and had a similar outcome and goal	11/19/2013 8:34 PM
3	I think the syllabi usually contained goals to be achieved but were never part of the marking rubric.	11/19/2013 8:01 PM
4	These skills apply to all my work done in the classroom! How to come up with designs quickly, exploring an idea or theme thoroughly...	11/19/2013 5:14 PM

Designing for the Community, Educating for Life: Community Projects in Design Education.

Q7 Did your engagement in community projects in the design program, inform your understanding of: (Choose all applicable answers)

Responses: 7 Skipped: 5



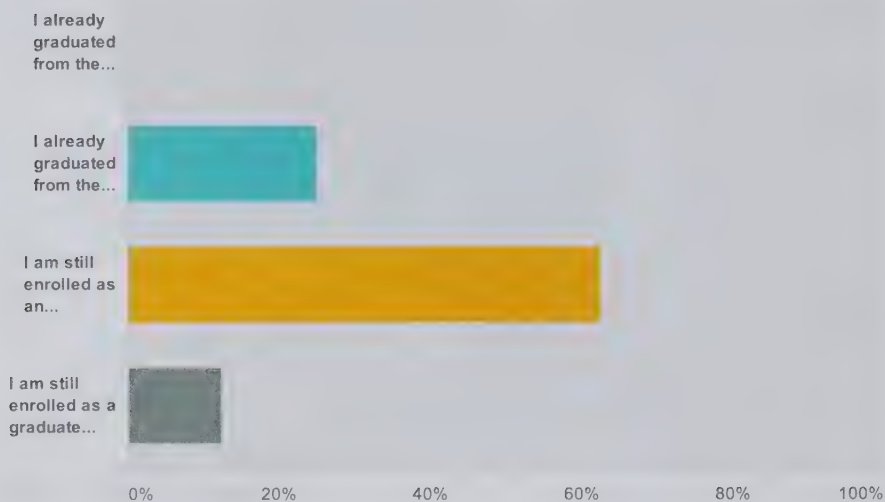
Answer Choices	Responses
Design as a discipline?	71.43% 5
Your role as a designer?	100% 7
Your role in the community?	71.43% 5
Total Respondents: 7	

#	If you selected one or more answers, please specify for each answer, in what ways your understanding was informed. If not, please specify what other aspects of your education at the UofA informed your understanding of design as a discipline, your role as a designer, and/or your role in the community.	Date
1	My design practice contributed to the needs of people in various communities and with people how have different education and backgrounds. For me my role as a designer became more about supporting the people and contributing to my community with the help of my supervisor at the UofA. Design for communities have also strengthen my scene of belonging due to direct interaction with members of the community.	11/28/2013 11:47 AM
2	It really engages your role as a designer, and you learn more about the discipline and pacticular things about design that you may have not noticed before, like positioning of certain things.	11/19/2013 9:56 PM
3	design as a discipline-new techniques and mastery of design program capabilities role as designer-working with clients	11/19/2013 8:34 PM
4	-It showed me what real world designers actually do! -I got a better understanding of how to work with a client and how to ask the right questions to come up with an appropriate design. -I understand how I can participate with community projects, how I could potentially involve myself.	11/19/2013 5:14 PM

Designing for the Community, Educating for Life: Community Projects in Design Education.

Q8 Please choose your current academic status (you may choose more than one answer)

Answered: 8 Skipped: 18



Answer Choices

Responses

I already graduated from the undergraduate program	0%	0
I already graduated from the graduate program	25%	2
I am still enrolled as an undergraduate student	62.50%	5
I am still enrolled as a graduate student	12.50%	1

Total Respondents: 8

Designing for the Community, Educating for Life: Community Projects in Design Education.

Q9 Did your engagement in designing for the community at the UofA influence your career choice(s)?

12/16/2013 7:13 AM



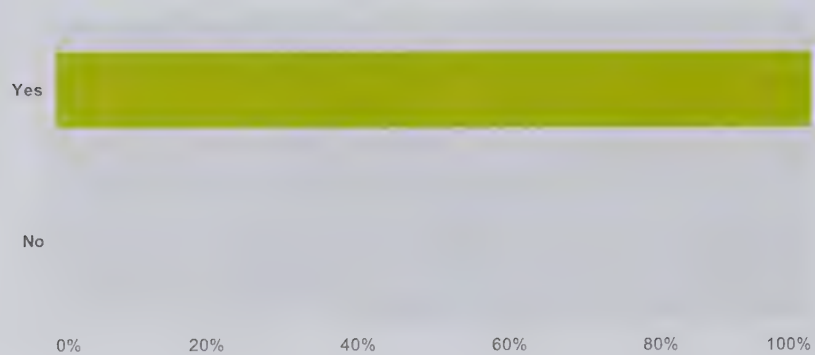
Answer Choices		Responses	
Yes		100%	1
No		0%	0
Total			1

#	If yes, in what ways? If not, what did influence your career choice(s)?	Date
1	I became more interested and involved in design research.	12/16/2013 7:13 AM

Designing for the Community, Educating for Life: Community Projects in Design Education.

Q10 Did your engagement in designing for the community at the UofA influence your career ambition(s)?

Answered: 1 Skipped: 25



Answer Choices		Responses	
Yes		100%	1
No		0%	0
Total			1

#	If yes, in what ways? If not, what influences your career ambition(s)?	Date
	There are no responses.	

Designing for the Community, Educating for Life: Community Projects in Design Education.

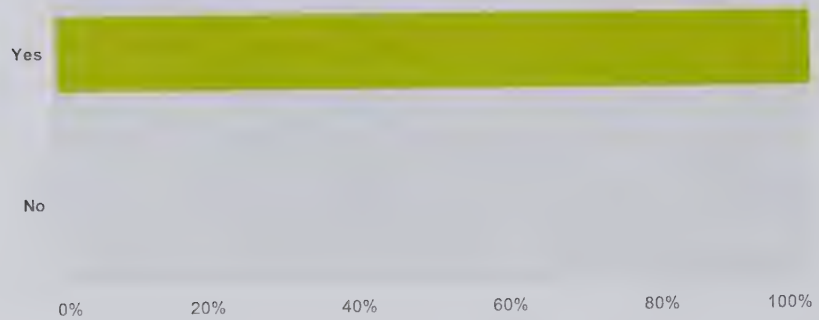
Q11 What aspects of your design education at the UofA, make you feel confident when applying to design jobs? How?

#	Responses	Date
1	I can provide my research, writing, and planning skills to the industry. However, in my opinion, having a graduate degree in design puts you into a fragile territory as design industry still not sure what to make of graduate design degrees (especially, if it is thesis-based, and you don't fit into the mind-set of "making/producing things" of your potential employer).	12/16/2013 7:13 AM

Designing for the Community, Educating for Life: Community Projects in Design Education.

Q12 Are you currently employed?

Answered: 2 Skipped: 24

**Answer Choices**

Yes

No

Total

Responses

100%

0%

2

0

2

Designing for the Community, Educating for Life: Community Projects in Design Education.

Q13 If you are employed, did your engagement in community projects at the UofA influence your performance at your current job?



Answer Choices	Responses	
Yes	100%	1
No	0%	0
Total		1

#	If yes, in what ways? If not, what other aspects of your education at the UofA influence your performance at your current job?	Date
	There are no responses.	

Designing for the Community, Educating for Life: Community Projects in Design Education.

Q14 If you are not currently employed, do you think it is important that you have real community project(s) in your design portfolio?

Responses by answer choice

Responses by date

Answer Choices	Responses	
Yes	0%	0
No	0%	0
Total		0

#	If yes, why? If not, what other types of projects would you rather have designed while enrolled in the design program at the UofA?	Date
	There are no responses.	

Designing for the Community, Educating for Life: Community Projects in Design Education.

Q15 Would you like to carry further this discussion and participate in a focus group session? If yes, please provide your name and email address for the principal investigator to contact you. If not, please proceed to the following question.

11/28/2013 11:50 AM

#	Responses	Date
1	I would love too! Salim Azzam email: sazzam@ualberta.ca	11/28/2013 11:50 AM

Designing for the Community, Educating for Life: Community Projects in Design Education.

Q16 Would you like to add anything else?

Answered: 3 Skipped: 23

#	Responses	Date
1	Good luck with your research!	12/16/2013 7:13 AM
2	I hope that the process of this research may motivate visual communication designers, to work on more community based projects in the future. Best of luck Layal and thank you for this amazing research	11/28/2013 11:50 AM
3	nope!	11/19/2013 5:14 PM

Why did you engage in a project(s) within a design course at the UofA?

Participant 1

- As social workers we believe that knowledge exists within our community
- Our new team needed a brand identity to communicate with students of the UofA, since we wanted to communicate to students on campus, we thought of including students in the process of designing not only our identity as a team, but also they would be designing something for them.

Participant 2

- I had the idea of initiating such a project because I worked with two of the educators before, and also knew that the program was interested in such projects.
- I have also worked with senior design undergraduate students from the program in our office doing their practicum
- There are also a couple of things which made sense 1) It's an affordable option, we may like to go out and do all kinds of things, but cant necessarily hire in-house, 2) Our dean really believes in it, we fundamentally believe in experiential learning, and we have several services, which hired students in the past, which means the idea wasn't foreign to us.

Participant 3

- My office has been engaging with a process with the design students before I worked here, at least since the early 1990s, every year... I think originally some of the reasons might have been because of affordability, but I would say at this point that is not the primary issue.
- For me its about student engagement for sure, we are trying to do education on our campus for global issues, and it's a way for actually engaging a new group of students who we wouldn't normally have a chance to work with to actually grab what are the issues, what are the global issues and then translating that into design.
- To make sure that the products we come up with really speak to students at their level as well.
- We could hire an outside designer to come up with the visual identity, but we have no guarantee that that's going to speak with students, but if it's coming out of a group of students, it is much more likely to be relevant to a student audience.

Participant 4

- We have been involved in two projects there are a couple of ideas, I am going to echo some of the things said before:
- Student engagement is the big one; we are always looking for ways to engage the unengaged. We try to be a hub for some of the things that are happening, so in that role, we are always looking for ways to engage people that aren't usually engaged, through the activities we initiate. Students always express that they learnt a lot about sustainability, and that is a critical aspect of it.
- We are a big believer in experiential learning and the concept of living labs, where you can create these labs on campus, where people are doing really cool projects, we are always looking for that, and the community projects fit into that
- Target audience are students, so it makes sense to ask students to create products for students
- I'm always looking to be challenged and I find you go to a group of 20 design students and they think about these things in ways you haven't imagined and they ask these questions I couldn't necessarily have predicted, and so trying to see those ideas from their perspectives is really valuable

Who initiated this engagement?

Participant 2

- I think I did in our end of things, and that is our role in the office of the dean of students, with the portfolio of students' services we really are the connectors, the reason why I am saying that is because I think that fits, but at the same time I know that the VCD educators know, because I made it very clear to them that my door is always open, if they got a project or a student in mind.
- For the community project, I asked if the educator if she would be interested in the project and if it fits her class.

Participant 4

- I couldn't tell you who initiated it, because I met the VCD educator, and we hit it off from a philosophy perspective, so I don't know whose idea it was, it was some sort of spontaneous eruption

Participant 3

- In my case I can't remember, it varies, sometimes the design professor approaches me, and sometimes I go to them and say: "do you want to do this again this year?"
- I think it's just a project that has always been seen from the design professor's point of view as something very relevant and a real great project for their students to be working on, and from my perspective it meets a real need, so its really mutually beneficial.
- We come up with those themes, and we always wonder what students are going to do with the themes, and they always do, so it is a really wonderful creative process that I look forward to it too. It is a very central part of the whole program (because the way design students visualize the theme becomes the identity of the whole event each year)

What was the project about? Or what was the problem and/or challenge?

Participant 1

- For us we were entirely new, our team started in October 2012, and we started the process in January 2013, we had absolutely no visual identity, and not visual identity, it was also process, at that time it was four of us hired to create our program from scratch, and we needed a platform in which we were going to speak to the wider community.
- Engaging students so that we are hearing from them, because they are our audience, and we need to know what is going to appeal to them.
- But basically our problem was that we had nothing, we were starting from scratch. We recognized early on that we need something that was going to catch people's eyes
- And who are we, going to big philosophical questions, we had nothing and we knew we needed something.

Participant 2

- The main challenge was that we needed tools to tell the world who we are
- In the year or so that it has happened, I think that you (talking to Participant 1) have a better idea of who you are now, that has influenced the identity, never mind the visual identity.
- Some of the challenges that we had, about how we communicate who we are, and what we do, still remain, in some case there will always be

some of it. I think a lot of the benefit that came probably the immediate or closer to when it happened, where probably more on the team, and some of us internally, than what was the main initial objective

Participant 4

There were two separate and distinct projects:

- The one project the critical challenge we have at the university is connecting everyday items to waste and how they add up to make a big impact, we ended up taking waste and surplus items on campus and had the students design 3D objects made out of them, spelling the word sustainability, and this was showcased at an event.
- The second was more program related. We have a program that certifies labs, and offices as green spaces, however we wanted to add more of a social justice component to it, we wanted to expand the identity to reflect something beyond environmental or ecological.

Participant 3

- For me it's the visual identity for annual event.
- Another project that I worked on with the design students, a number of years ago, which was a CD of music for a refugee camp, that was a really cool project, because it involved one of them turned out to be working in my office, who connected with an ethnomusicology professor, who ended up recording music in a refugee camp in Ghana. Because some of these artists were so talented, the centre for ethnomusicology decided to go forward with the CD project, the design students went through a competition, to do the design of the CD cover, and a lot of the project was around education, the little booklet that you get in the CD was really educational, it was about refugee issues, and the lives of the CD's artists, and what the camp was like and why they were refugees.
- It was a neat way to bring together global education, about refugee issues, the music project with the centre for ethnomusicology. If the students hadn't done that project for us, I'm not really sure how this project would have turned out, so the design was central part of making the project materialize.

**Did 'design' contribute to solving the problem and/or challenge?
If yes, in what ways? If no, how could 'design' have contributed to
solving the problem and/or challenge?**

Participant 4

- For me for this last project, which was adding a social justice component to an ecological and environmental focus of a program, it was interesting how much work had to be done to understand what we are talking about.
- And I think that that is indicative of our audience, lot of them to present their solutions had to do a lot of research to figure out the audience we were working with.
- So how do we take that learning, which I already knew but was reinforced, and connect these other ideas to sustainability

Participant 1

- That is very similar to us, especially being a new program, and being in a group of 20 students, and being insular for 3 months creating our program among four social workers, doing social work speak to one another, and then suddenly we are with a group of people who don't speak that same language, they speak a different academic language, and it was a first moment when we really realized that we have to explain things in very different ways, or how we communicate needs to shift and change, and evolve for different audiences that we have.
- We really had to challenge ourselves as a team to rethink about our language, and how we communicate, because I think that is what we all do in our work is communicate in different ways, and design communicates in one way.

Participant 2

- It is a tremendous tool, to help you understand yourself, to try to explain yourself to somebody else, but you have to be ready and willing and able to realize that you might be part of the problem.
- I think it's similar to the saying, that you teach somebody how to do something, and they become better at it than yourself, it wasn't so much teaching...
- It makes you look at the things that you were taking as assumptions,

more intensely, but I also think I find myself getting down to the cores and the essentials, and basic principles, what is the foundation of this...

Participant 3

- I agree with the assumptions, and its that we live in this world where certain words, stereotypes or whatever it is, we are just operating with a lot of assumptions, for me I was going in to see the design students and they make me realize I have to take it down to a more basic level of what it is that I am talking about. That is always a good exercise

What did you like most about engaging in a project within a design course?

Participant 1

- The enthusiasm
- The cool design that came out of it
- A lot of design options presented to us
- Students' engagement, willing to hear feedback

Participant 2

- The energy and enthusiasm is contagious

Participant 3

- One of the things I really liked is that we go in the competition with the students but the posters that we choose is not in its final form.
- Working with the student whose concept we decided to run with, and to come up with this super professional looking piece that she can put in her portfolio and just to see the excitement she had in terms of the fact that hers was chosen, and its now something that is going to set her on her career path I hope, that is also really rewarding.

Participant 2

- I agree, it's so refreshing to go into the room, the creativity, the energy.
- It is tremendously rewarding the practical experience in play. To see the development
- And I would jump ahead a little bit and say one of the things that is frustrating, is that we don't get to do what you did (talking to Participant 3), even though I hired one of the undergraduate

design students, who took the concept which wasn't his, and developed it over the summer. I wish we could do more of that, I wish we could work through the process more, and really involve some of that fine tuning, and getting into that polish of the final product, because while the process of going in a real branding process, where you are getting into values and getting into proposition, not just slopping a logo on some quick visual treatment, I would like to still get in to that final polish, that would be more rewarding for us.

Participant 4

- There is so much I like about the experience. I am going to echo what you said and add something new.
- I think what I liked most was the openness of the VCD educator who I worked with; I think that she really made that experience really good, because she created an environment where it was collaborative, and safe.
- I have been invited to classes where I didn't think it was a safe environment for students to express their ideas, and not the VCD educator's class. So when students are in that situation I worry they are going to be criticized, they are not free, so I was really grateful to be a part of an environment that was so open and sharing

Participant 1

- I think also is not only was it them hearing from us, but us hearing from them, our eyes being opened to this new process, and learning from these students. Like I never thought about design day in my life, sure I like aesthetic things and looking at design, but really learning from them as much as I think they might have learned about us was really awesome.
- And I agree with you the VCD educator was definitely part of it. That beginning process when we met with her first, and talking about social design, and yeah like social design! that makes so much sense, and the links between what all of us do and social design is pretty incredible, learnt a lot from that process, from them from the students

Participant 4

That is kind of interesting we are all kind of related, in the work we do, we all sought this opportunity and I was wondering if there are certain kinds of people in certain roles that seek out to work with, because we are all coming from a community development point of view, so yeah I just think its kind of ironic

Participant 2

- I think that another thing I like about it was I personally enjoyed connecting, and the fact that I brought them in. I'm not a trained designer but I worked around designers for many years. There is an enjoyment level for me to make that connection, and introduce and give your (participant 1) team, the chance to really see what is here, in knowing the value of design as more than a mere ornament, to me that is really valuable because it also benefits me when I do minor design jobs myself, it benefits me because I can use the process with my clients as well.

Participant 3

- I would just like to add as well that the instructor does make a big difference, and so I have very much enjoyed working with her, because I have worked with other instructors on the same project as well.
- For me its partly the personality, she is very bubbly, and enthusiastic, but she also really got it from my perspective, really understood what we were trying to do and was able to then enhance the final product through some of the processes that she went through with her students. With some other instructors I haven't necessary found that that process worked as well, so there is a real difference between how people approach that design problem from the perspective of the instructor of the class, and the ability of that instructor to take the student through the process to come up with a great final product, because some of them are definitely more into with what we want than others have been. So I really appreciated some expertise in her understanding what we are after, and then being able to interpret that to various activities with the students.

Participant 4

- Expertise and passion (adding to what participant 3 said)

How would you improve the collaboration?

Participant 4

- One of the big parts of the job is that like now I have 20 concepts, from last week, so that is a lot of work for me, because I wont just choose a concept on my own, doesn't make any sense I need to go and share these and put poster boards in Hub, and have people to vote on them, whatever I need to do to narrow it down to some level. And it might be interesting especially from a student perspective to have them involved

in some of that process, because just really handing off like a relatively unfinished concept, it's pretty finished but it's not to the end, is like phase one of the design process or phase two for me. We need to kind of help them and maybe even have some support seeing that process through, and then they might have a better window to some of the challenges I face with getting feedback that doesn't match

Participant 2

- I totally agree, but hearing me talk about it makes me think of some ways that maybe can be done, I think I realize that it depends on which course this has been lined up against, so you know second year course, or third year course, or senior year course to a certain degree. But putting other things aside, if we were just blue skying here a bit, wouldn't it be cool if maybe there was a phase one and a phase two, so maybe a different group of students completely takes up that next phase of the project and took the long list of cool ideas and helped narrow it down, or maybe some within the group were able to take down that next phase of distilling down to a finished visual identity package, that does the whole kit and caboodle, or something like that.
- I realize there is probably all kinds of different logistical problems and challenges of coordinating between classes and everything else, but that from my point of view with what I have to deal with, would be...
- Like the first class was fundamentally that research class, so it was all about going out and getting the research, and doing that stuff, whereas in another class it would be more of getting the identity together.

Participant 3

- We do work with a process, after we get the posters from the students we take it out to the public and have them vote on it. We have built that in as part of the process, we collect the comments from people voting on all of the posters, we go back to the class and we have all this kind of market research, in terms of how people responded to their design. And we pretty much, as long as I remembered we have gone with the design that people have voted for, and essentially because what people voted for is what was going to have the broadest appeal out there on the bulletin boards on campus, so we have always worked with that image to tweak it to meet some of our other needs. I know that that is one of the things that the VCD educator and other instructors have always

valued, because students get that added bonus of hearing how people who are not designers respond to their work, and react to their posters, and that has been kind of a neat part of the process, and making it valuable to the students.

- When we have changed instructors the process has worked a little bit differently, I realized that the more interaction with the students the better, so in the last year that I did it we took one of the steps, and I really think that the product isn't as good, so increasing the number of interactions with the students to give them more feedback on their design would really be helpful to them as well as to us in the end

Participant 4

- Yeah those feedback sessions are pretty tight for time to have real conversations with 20 students individually

Participant 2

- So is why I think it would be interesting and valuable would be some way of working into the next phase. I totally agree and understand the value of further public input and voting, even if you hear something that you don't like, especially if you hear something that you don't like. I also feel that that being said, I could see the real value of providing experience to students on how do you work with a client to get from this point to the finished product, how do you work back and forth with the fine tuning and tweaking, how do you listen to hearing what they want, what they need, and how do you work in research and data, and that kind of thing into the process. I can see the value of it, but it's just how do you do that, maybe it's there in some ways, but we haven't seen it yet, in the couple of years that we have been doing this.

Participant 1

- Especially in like semesters being four months, and I would just completely agree, for us we started the process in January, and also being a new group on campus, and getting busier and busier, we saw the final presentations end of march, and we chose our final design in May, at that point the class is done, and so in terms of that fine tuning, and the fully carrying it out, it has been difficult, we didn't even have the time to communicate with the person whose design was chosen at the end to even thank them.

- We come to these classes, and we need real designs, and I understand the perspectives for the students it's a learning process, from our perspective we need this tangible thing, and working within a semester based course, if our final product isn't done, we are kind of left alone, to carry on the design ourselves, but you don't necessarily have those design skills, and computer programs and what not.

Participant 3

- Then maybe you need to build it into the process and take it to a commercial designer, and have all the pieces build, because that is what we do as well.

Participant 2

- That is one solution, I think maybe there are ways of developing another level of it, maybe there is a pool of things that some of the senior students get into and access some of the projects in some senior classes, or it could be some pick up the work on a side, I'd rather pay a student as a part time employee, then hire designer off campus, not that I don't love the local creative community.

Participant 1

- We ran into the problem, we did hire a designer and we had to start from the scratch, all over gain, just explaining who we are, our concepts, what we do, and so that is frustrating, and that we have just spent four months talking to students and having to explain ourselves, and going through this process, and we hire someone and it did not work out at all. And part of that is our own frustration, which we are going through in terms of communications like why is it so difficult to explain ourselves to people, and that it is not resonating. but I agree with you (talking to participant 3), but there sometimes can be a real disconnect from this one process that you have gone through, and also there is money, we don't have money to hire professionals who cost a lot of money.

Participant 2

- The satisfaction that we got out of the students, even though it was rough, was way more satisfying than comparatively high price of the professional work that you got, and that is just an example of one designer.

Participant 1

Absolutely

Participant 4

- It can be challenging working with designers, I have worked with four or five in my career, on different scale of projects, and the challenges. I'm sure they have faced challenges with me sometimes, I mean just learning how to even communicate with someone sometimes who views the world differently than I do, and I have subject matter expertise, but I don't have design matter expertise, so how do you bridge that gap, I think that is what we are constantly navigating with the students. So how do we be better communicators?

Participant 3

The summary of all of that, if the students can take things as far as possible, within their time frame, to finish what they have, would be probably helpful to all of us.

Participant 4

Either that or we lower our expectations.

Participant 2

- My expectations are lower, because I understand the reality, but if I could change it, I would add some kind of, I would love to keep it in this mix somehow, but I also can see how it could be challenging.

Participant 4

Building on the idea I guess, if there was need to be an external designer hired, whether it be in-house or external, like we have a designer in our house, it would be neat to have a meeting between the person whose design was picked and the designer, because that actually would show a lot of respect for the work.

Participant 2

From my own perspective, I feel the more fostering of interdisciplinary and team approach the better, I think it is in our strategic best interest as a university to be doing that, I wish I had more of that when I was a student, it was more difficult at that time. The more design students can collaborate with students from other disciplines the better it is for the design practicum.

Day 1 / January 28th

①



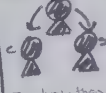
The educator then introduces their presence with a brief overview on the brief, and gives it to the

②



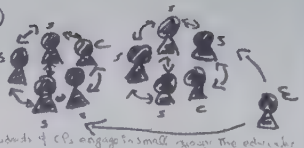
children then suggest that children and community members engage in a dialogue of the brief

③



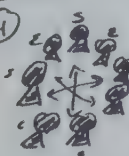
The educator then suggest that children and community members engage in a dialogue of the brief

④



* Students of CPs engage in small groups. The educator provides groups with a small group of notes in order for groups to use in creating mappings or collages that help create a better understanding of the central issue. From my point of view, the exercise was focused on understanding the challenges of the central issue, though coming up with objectives that we found relevant. The group collectively was engaged in a focused time on understanding the central issue.

⑤



• After more than 30 min of group activities, students, CPs and educator gathered again to discuss.
• Students put up the collages of mapping design on the wall.
• Each group presented their findings to the group. The educator then facilitated the discussion on the brief according to their orders. The exercises included discussion on common ground for the collective to start from.

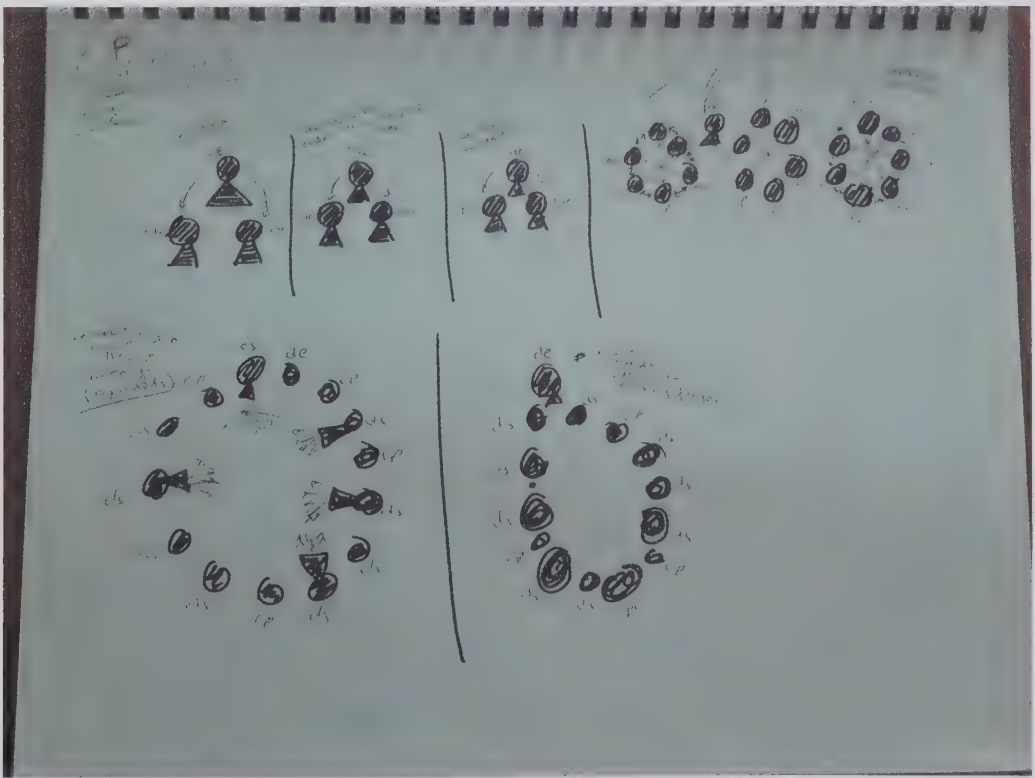


• After that, the educator explained that the students would come up with outcomes based on the central issue (which is a central issue that is not a problem but a goal to be achieved). The educator explained that the work will be shared with the community for feedback.

• design students design carefully with 3-4 mapping, taking notes as if to help the CP open up and feel at home.

• design educators explain on the board, acting as

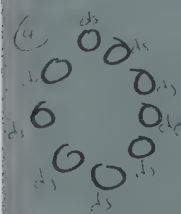
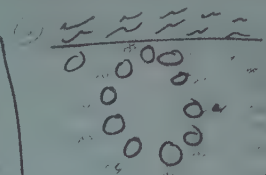
sign outcome



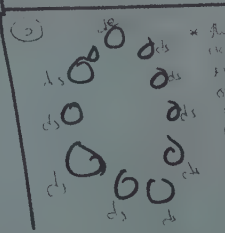
Day 2 / January 30, 2014



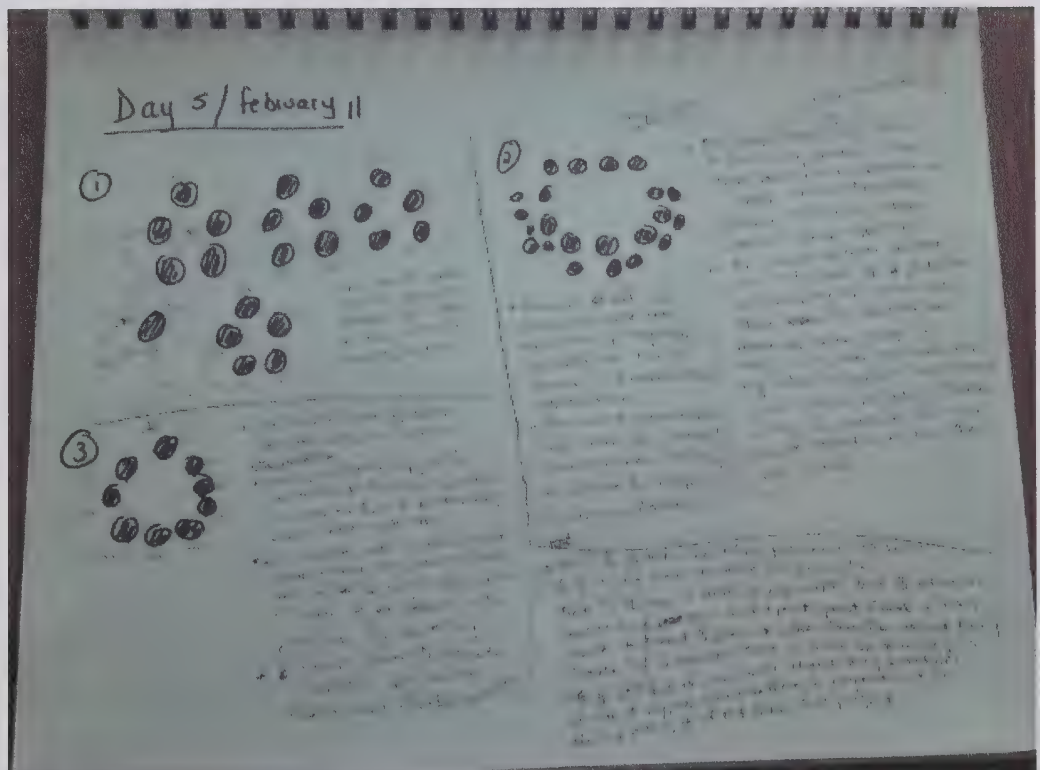
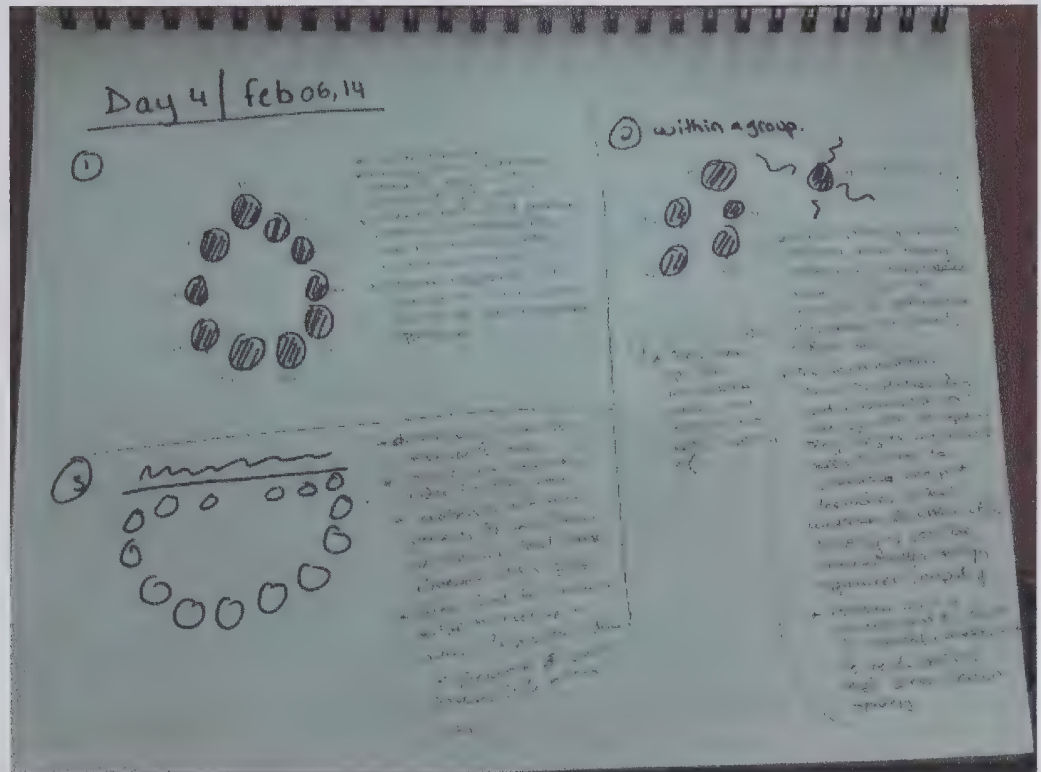
Day 3 / Feb 04

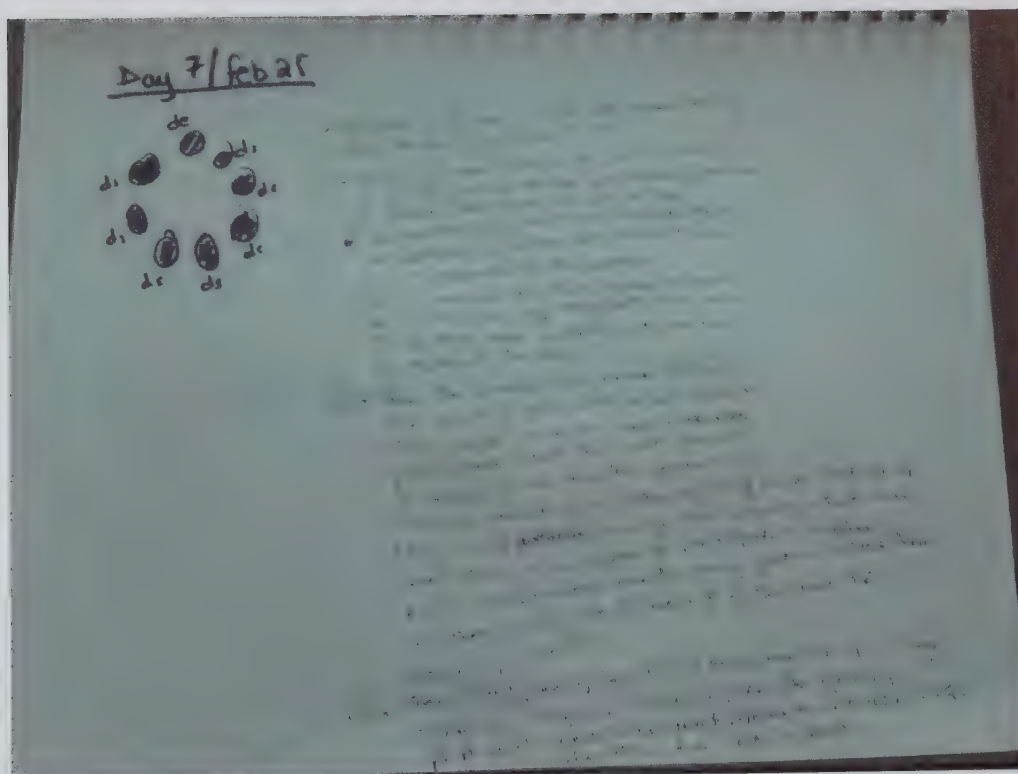
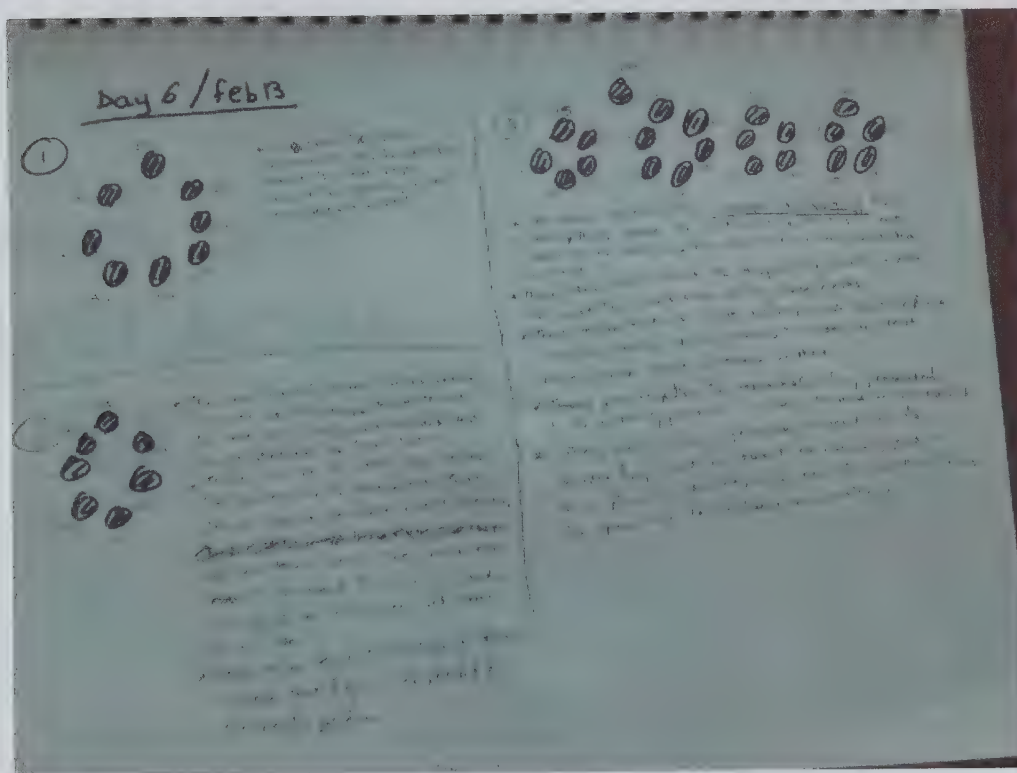


• making a long class of 40-50 kids
 for 10-15 min. after the 1st class
 is a waste of time. In fact
 students miss a lot of ~~other~~
 dialogue to be able to understand
 the general understanding of the topic
 (things such as the kind of situation to
 be given and type of response (negative)
 and the ~~own~~ messages that designers might
 send. Why we encourage or do not
 recruit ppl being represented.



and he could be
 a big money p
 students to meet
 now they would
 like to develop the
 project. He also in-
 sisted on having people
 experience individual life then
 in the area. "The plan for
 singing by the river, taking
 the fishing club to
 see where they are at
 with understanding the
 brief.





Day 13 / March 16

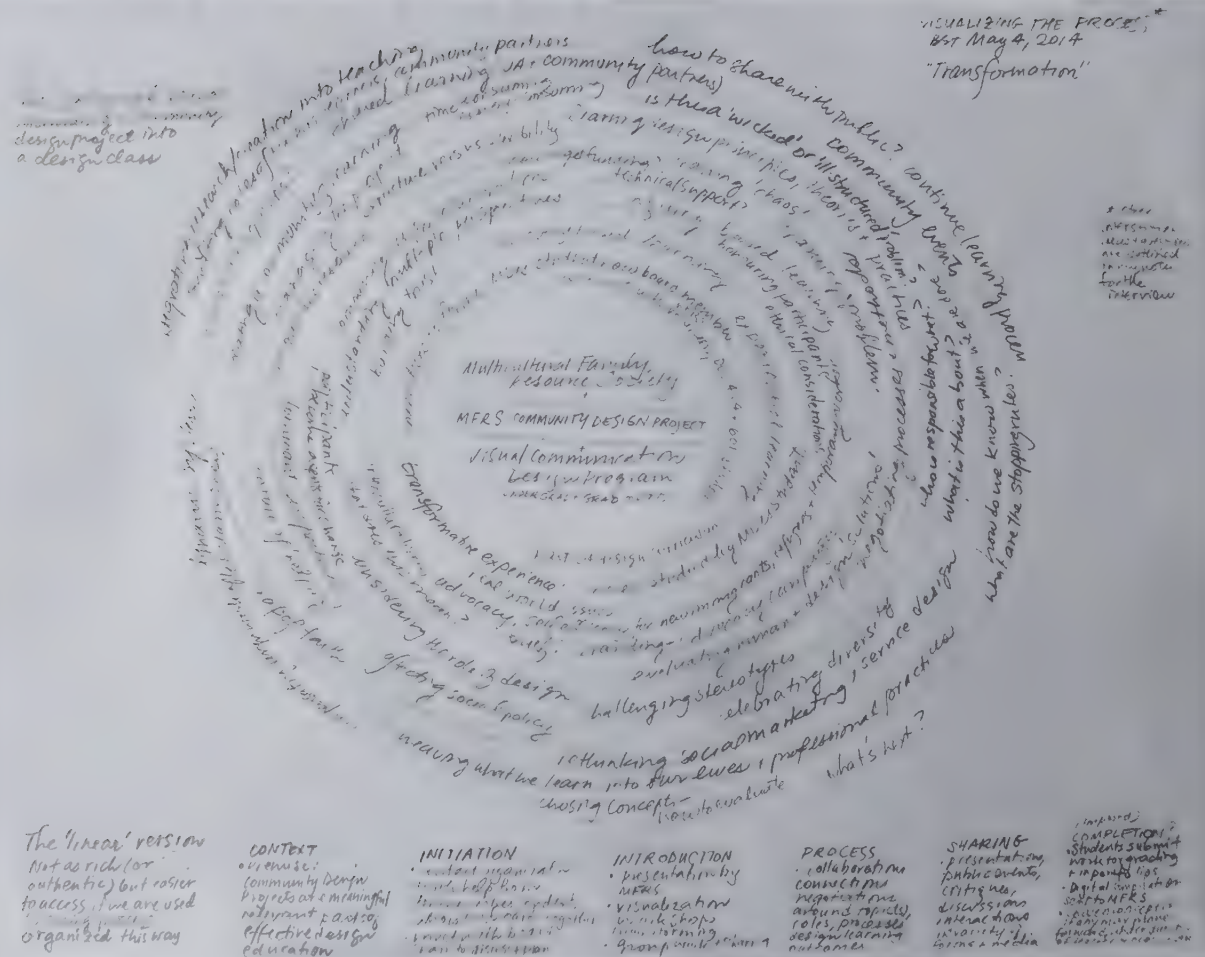
Day 14 / March 18

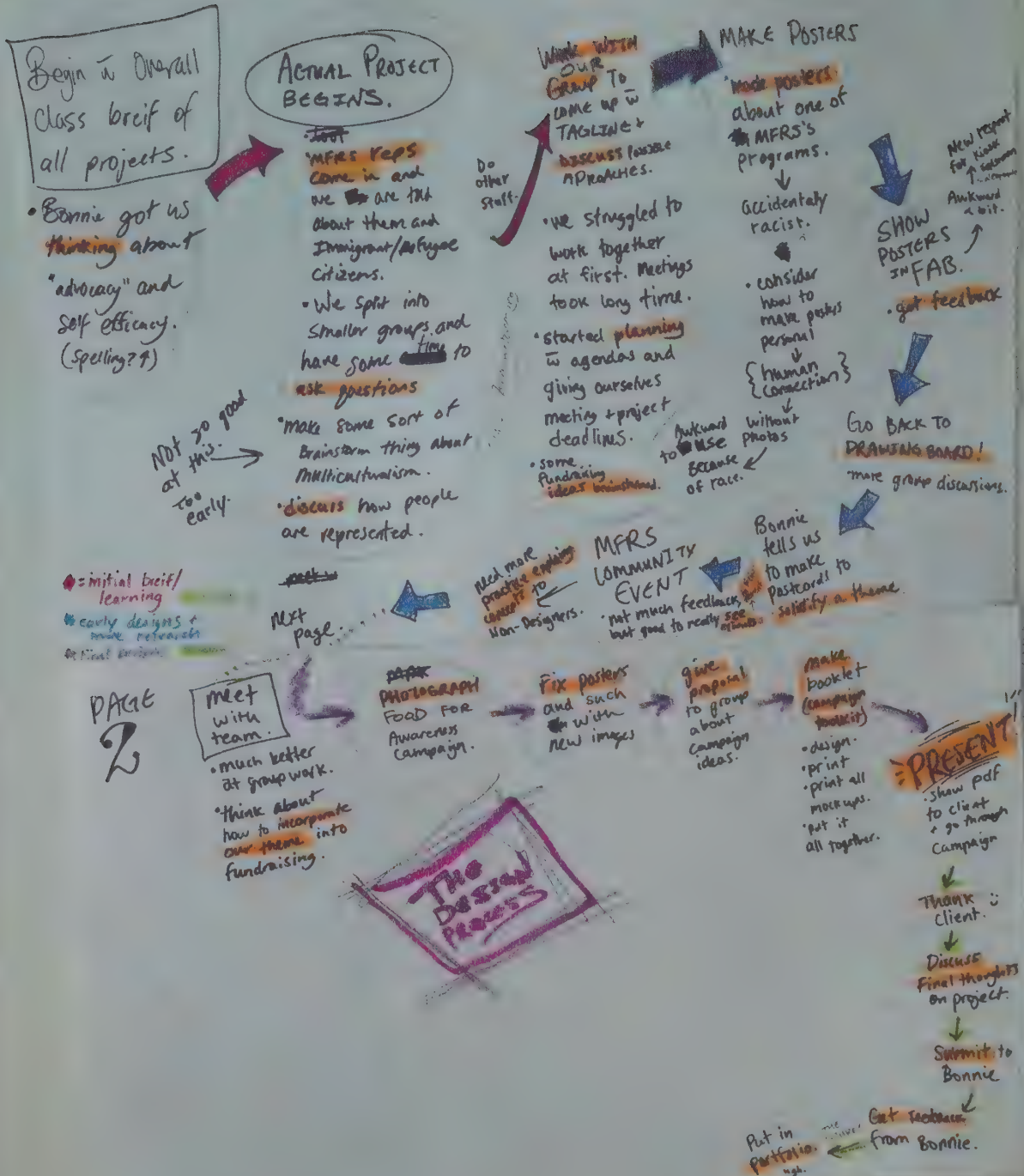
Day 18 / March 20

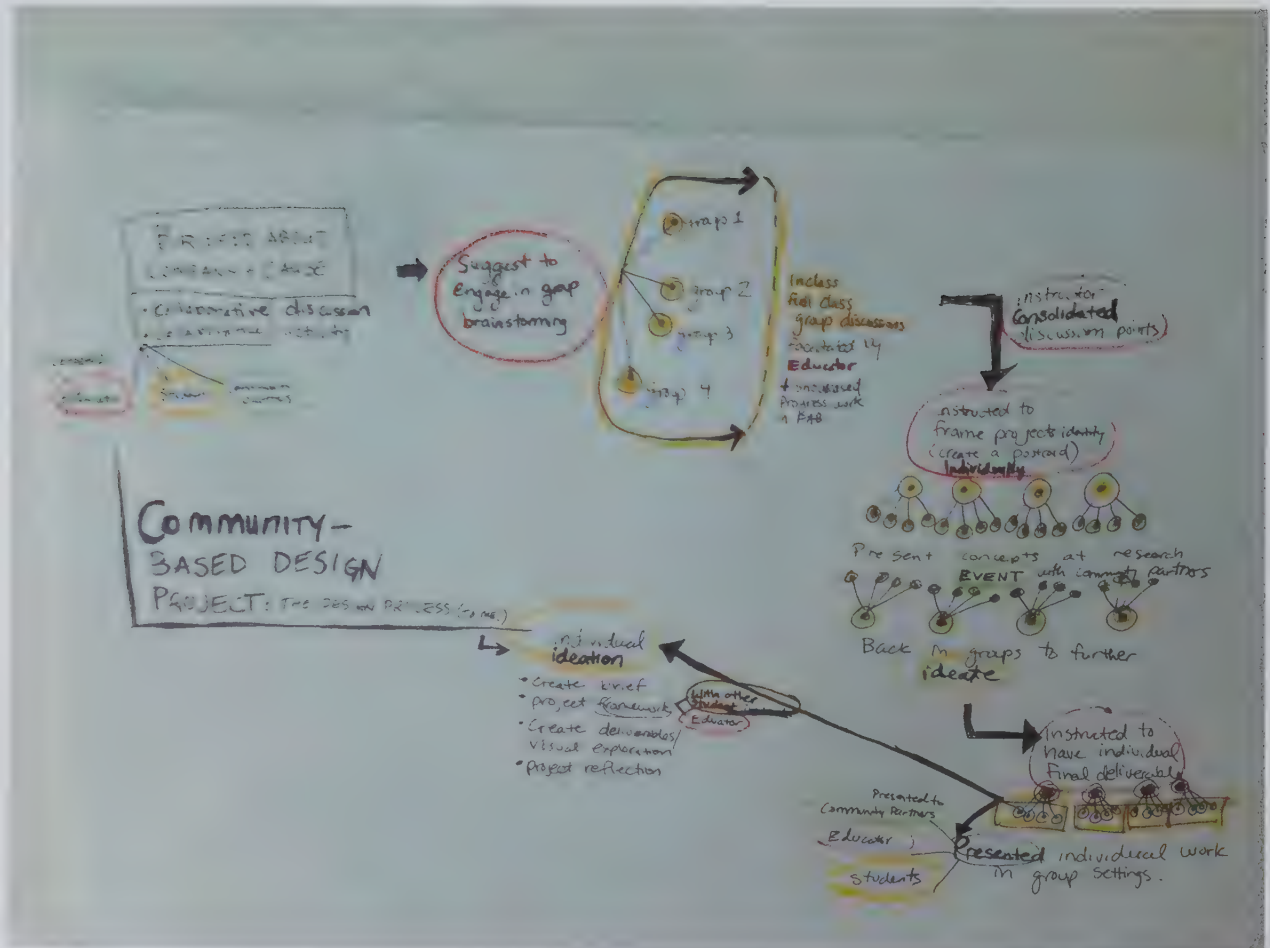
work period

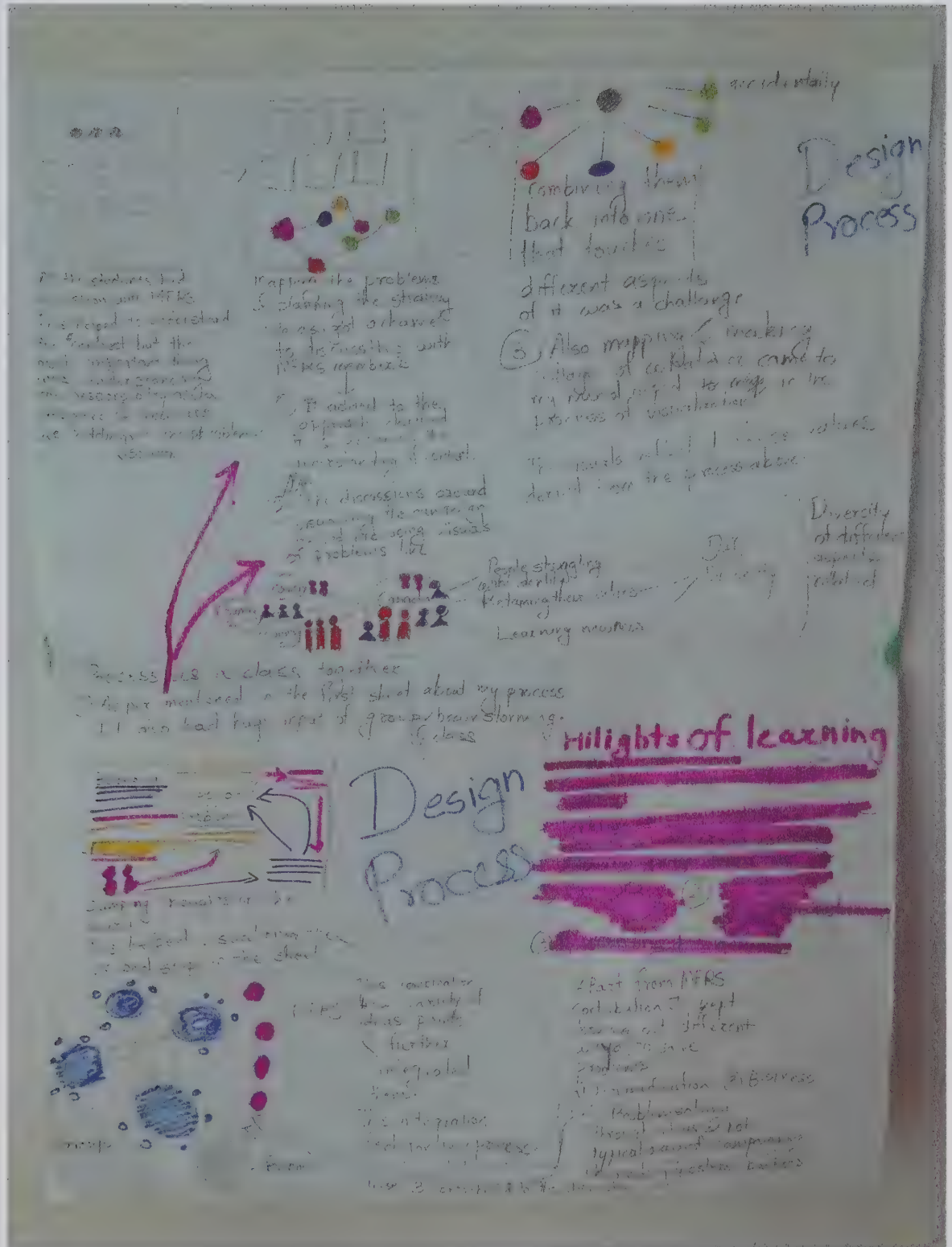
Day 16 / March 25 / Renal protection



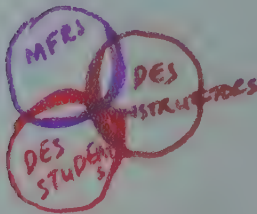


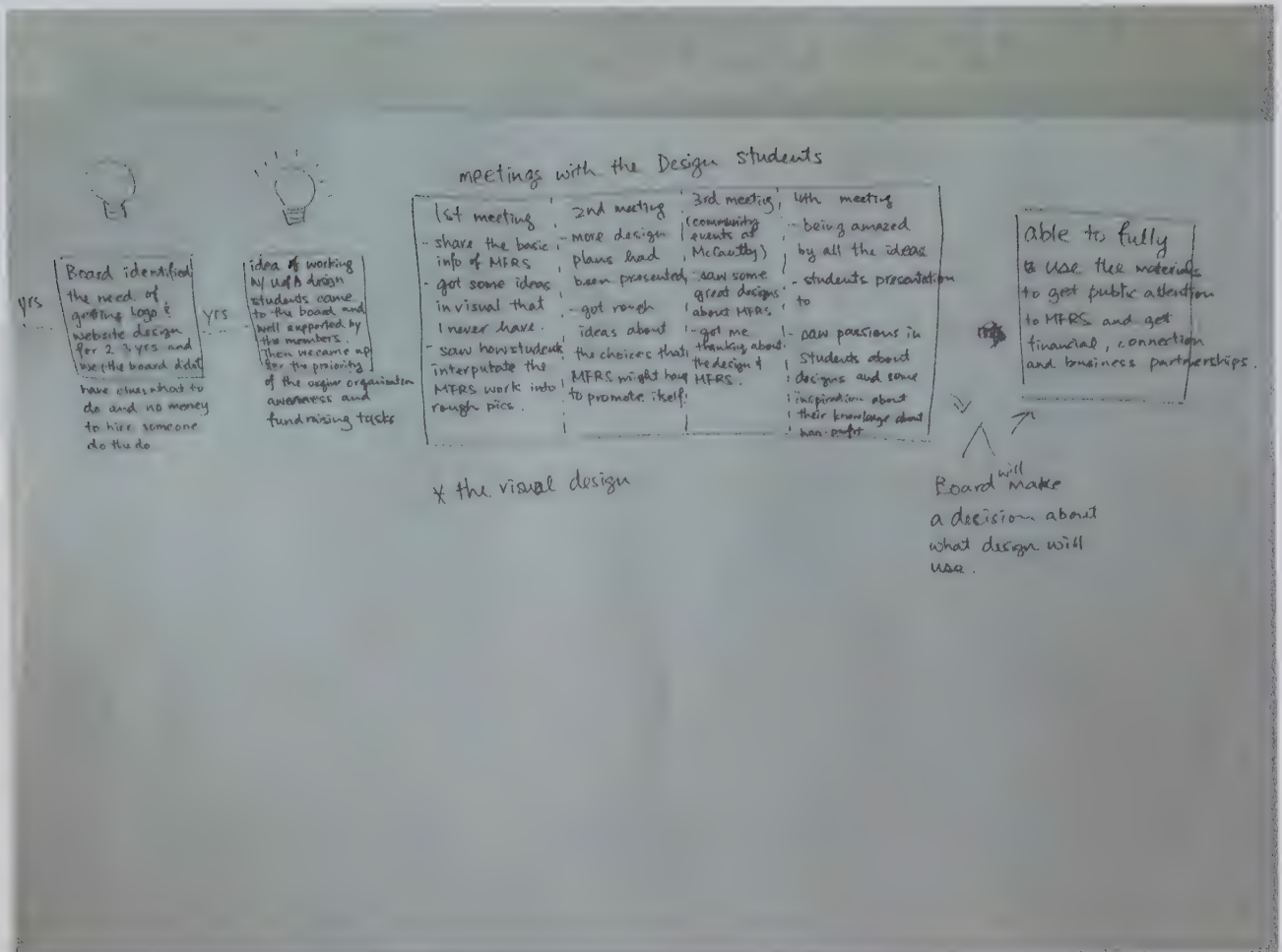


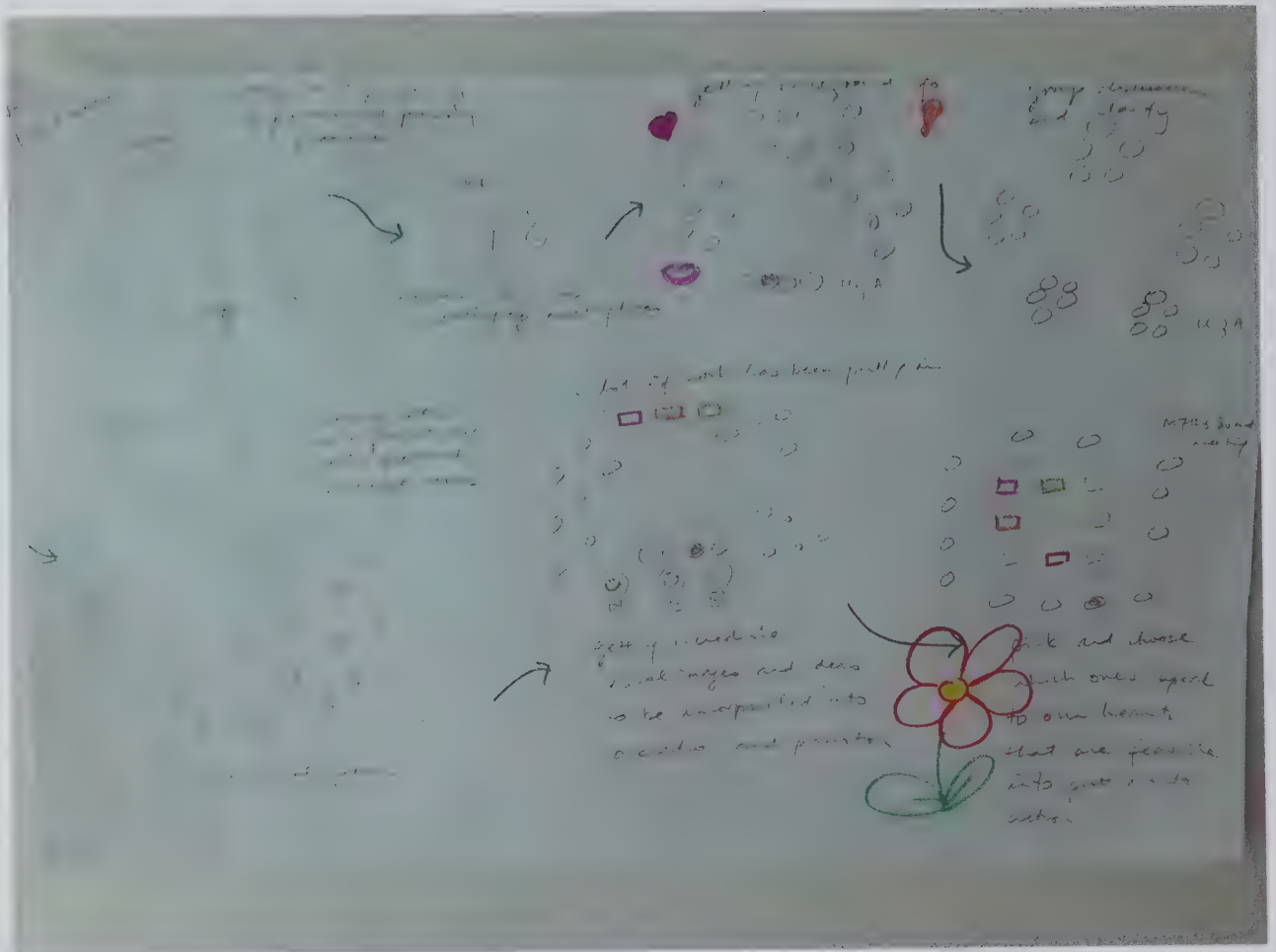


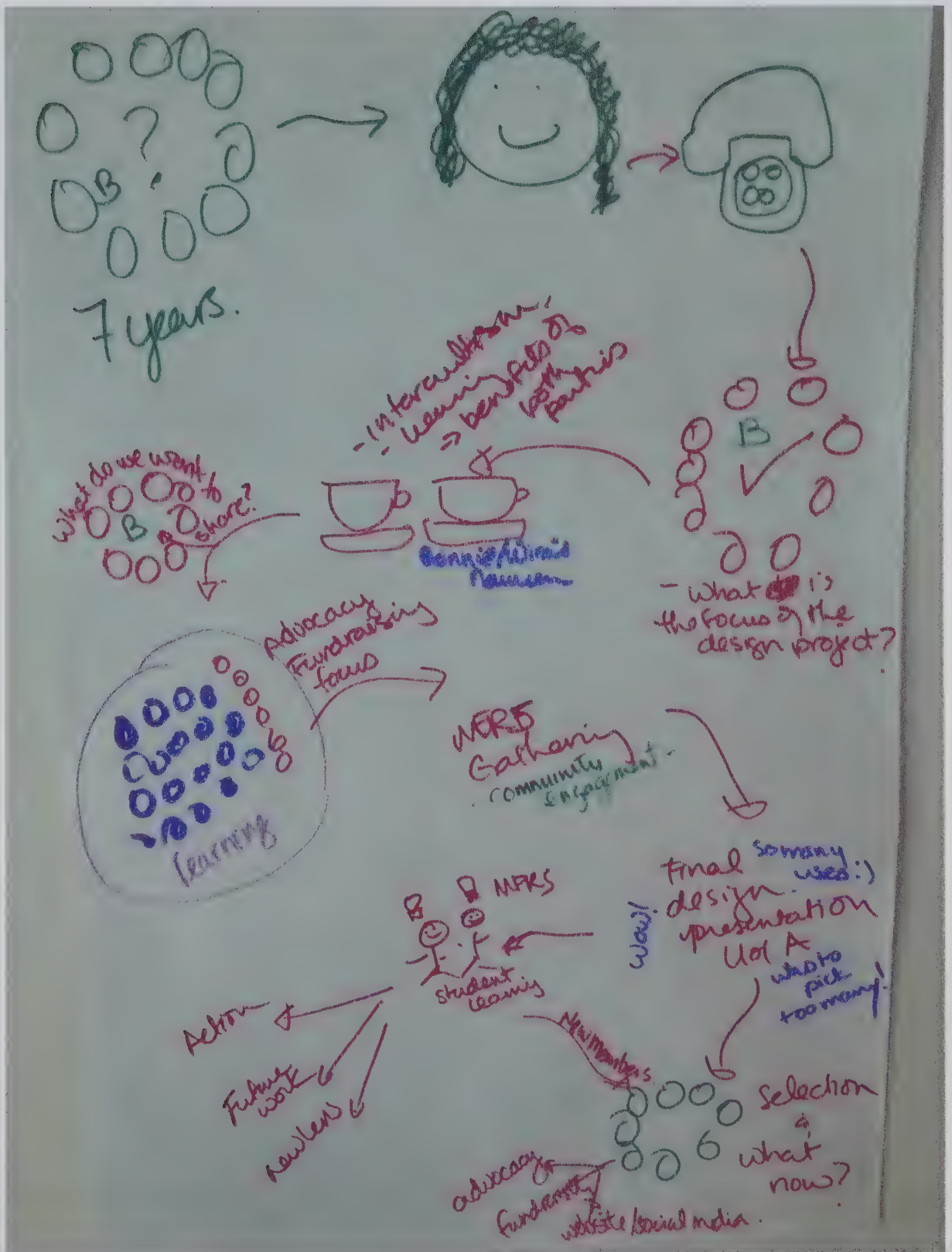


- OPPORTUNITY
- WILLINGNESS
- CREATIVITY FOR SOCIAL CHANGE
- COLLABORATION
- PARTICIPATION OF DIVERSE CULTURES IN
THINKING & RETHINKING ABOUT MULTICULTURAL-
- REFLECTION - ISM &
INTERCULTURALISM
- UNDERSTANDING/CLARITY

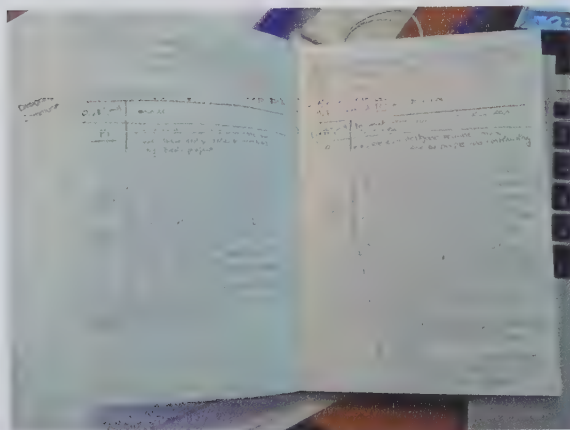
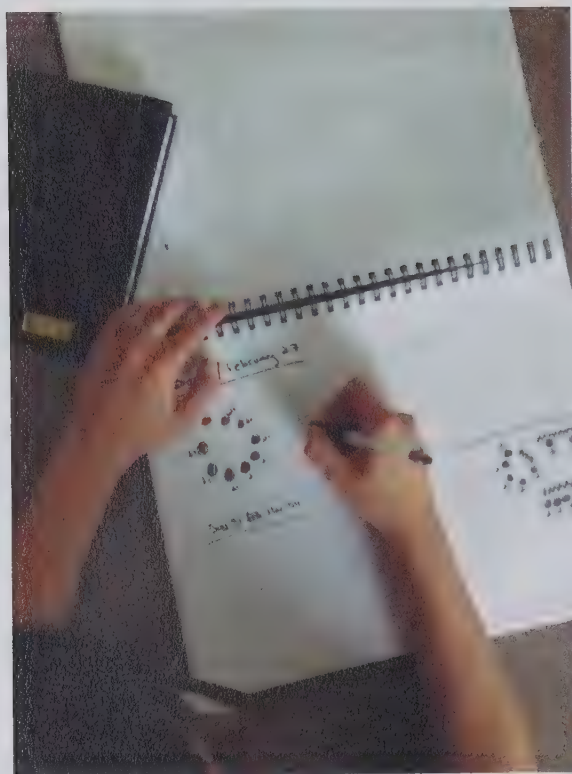








4. Data Analysis



• The members of the group challenged themselves by going back to the initial project requirements, and comparing how their ideas responded to the project
 • They discussed the two events and what they should share and present to the public
 • They decided to have rough sketches to visualize their ideas, as well as have people respond to headlines and taglines they came up with for the campaign
 • They discussed potential deliverables and design outcomes, and how individual team members can be assigned accordingly

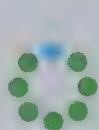
3) Facilitated by the DSs
 • Students shared and discussed where each group was at
 • All groups decided to use the two public events to get feedback from the public on their ideas and communication strategies
 • They decided to keep working in groups for the time being

Day 7 / February 25th
 1) Facilitated by the DE
 • DE wrote on the board all the feedback on students' presentations, she got from the CPs
 • DE discussed her interpretation of the feedback and invited each student to share her/his interpretation of CPs' feedback
 • DSs and DE agreed on an approach to tackle the challenges of the project assigned to them

2) Facilitated by the DSs
 • DE and DSs discussed project timeline
 • DE and DSs decided to invite the public to give them feedback on their concepts and communication strategies (either by visualizing rough sketches or by showing similar campaigns tackling the same social issue)
 • DE and DSs decided to use the second event which CPs invited them to, to further get the public's feedback on their ideas and concepts
 • DSs moderated a discussion around working either in groups or individually for the first public event
 • Some students preferred to work alone while others preferred to work in groups

Day 8 / February 27th
 Facilitated by the DE
 • A round table discussion around the mechanisms of the upcoming public engagement event was held

Day 6 February 13th 2014



1
 • The members of the group challenged themselves by going back to the initial project requirements, and comparing how their ideas responded to the project
 • They discussed the two events and what they should share and present to the public



2
 • They decided to have rough sketches to visualize their ideas, as well as have people respond to headlines and taglines they came up with for the campaign
 • They discussed potential deliverables and design outcomes and how individual team members can be assigned accordingly



3
 • After group discussions, the class meets
 • All groups decide to use the 2 upcoming events as a way to get feedback from the public on their ideas and communication strategies
 • They decide to keep working in groups for the time being

5. Curriculum Vitae

Layal Shuman, CGD
+1 780 655 5103, layalshuman@gmail.com
8643 108A Street, T6E 4M7, Edmonton, Alberta, Canada

ART DIRECTION & COMMUNICATION DESIGN EXPERIENCE

2005 to present

Project-Based Art director & Communication Designer, Edmonton, Alberta, Canada, 2012 to present
Art Director, *Young & Rubicam*, Abu Dhabi, United Arab Emirates (UAE), 2011 to 2012
Project-Based Art Director, Beirut, Lebanon, 2010 to 2011
Art Director, *TBWA*, Beirut, Lebanon, 2009 to 2010
Graphic Designer, *McCann Erickson (FP7 & LOWE MENA)*, Abu Dhabi & Dubai, UAE, 2006 to 2009
Project-Based Graphic Designer, Beirut, Lebanon, 2005 to 2006

TEACHING EXPERIENCE

Principle Instructor, Department of Art & Design, University of Alberta (UofA), Edmonton
Design Fundamentals, Winter 2014

Graduate Teaching Assistant, September 2012 to December 2013

Introduction to Form, Visual Elements & Systems, UofA, Fall 2013
The Practice of Graphic Design, UofA, Fall 2013
Design Fundamentals, UofA, Summer 2013
Radical Imagings & Imaginings, UofA, Spring 2013
Concepts & Systems in Visual Communication Design II, UofA, Winter 2013
Concepts & Systems in Visual Communication Design I, UofA, Fall 2012

STUDENT ASSISTANTSHIP

Graduate Research Assistant

Department of Art & Design, UofA, Fall 2013
Fine Arts Building (FAB) Gallery, UofA, Fall 2012 & Winter 2013

Design Lab Assistant

Design Fundamentals, UofA, Winter 2013
Design Fundamentals, UofA, Fall 2013
Graphic Design program, LAU, Lebanon, Fall 2001 to Spring 2005

MEMBERSHIPS & GROUPS

Certified member of the *Society of Graphic Designers of Canada* (GDC), Alberta North Chapter
Member of the *Design Research Society* (DRS), International Design Research Network
Member of the *Research Creation Working Group* (RCWG), UofA, Edmonton
Member of the *Pedagogy Party*, a research group in Art & Design pedagogy, Edmonton
Member of the *Art & Design Graduate Student Association*, ADGSA, UofA, Edmonton

COMMUNITY SERVICE & VOLUNTEER WORK

- Communication designer at *interface.com* – an online initiative to help students find internship opportunities
- Member of the organizing committee for the ADGSA 2012/13 exhibition & symposium
- Initiated and designed HIV Edmonton's creative strategy *Love is Zero*, 2012 & 2013
- Co-designed *Lilubnan*—fund raising campaign for families who lost their homes to war, UAE, 2006
- Volunteer, UNESWA, Lebanon, 2005 to 2006
- Member of the Lebanese Scout Association, Lebanon, 1992 to 2002

EXHIBITIONS & ACADEMIC PRESENTATIONS

- PICA 2014, 'Design Pioneers: It's your turn to lead the way', Edmonton, 2014
- 'The Art of Transforming Communities', Concordia University, Montreal, 2014
- Typographic Beirut exhibition and catalogue, LAU, Lebanon, 2005
- Fine Arts Annual Student Exhibition, LAU, Lebanon, 2002
- Graphic Design Annual Student Exhibition, LAU, Lebanon, 2002, 2003 & 2004
- Graphic Design Annual Student Catalogue, LAU, Lebanon, 2003 & 2004

WORKSHOPS

- Workshop with Artist Lily Yeh, on working with community based art projects, Montreal, 2014
- Faculty of Graduate Studies and Research, Pedagogy Training, UofA, 2012
- Idea Management with Ralph Langwest, Dubai, UAE, 2007
- Advanced Flash & Action Script, Microsoft Certified, Formatech, Lebanon, 2006
- Heinz Wildmer of Buro Destruct, Typography Workshop, Lebanon, 2005
- Animation workshop with Fraiser McNeal, Lebanon, 2005

AWARDS

- Selected to co-design the University of Alberta's first-ever Community Connection Awards trophies, 2013

Awarded for MTV Staying Alive 2008: Chewing Gum

- Gold, The Dubai Lynx, United Arab Emirates (UAE), 2009
- Silver, New York Festivals, United States of America (USA), 2009
- Silver, The Loerie Awards, South Africa, 2009
- Merit Award, The One Show, USA, 2009
- Finalist, London International Awards, United Kingdom, 2009
- Best Cinematography, 48 Hour Film Project, UAE, 2011

SCHOLARSHIPS & GRANTS

- Graduate Student Scholarship, UofA, 2013 to 2014
- Teaching and Learning Fund, UofA, 2013
- Graduate Student Scholarship, UofA, 2012 to 2013

EDUCATION

Master of Design, University of Alberta (UofA), Canada, July 2014

Bachelor of Science in Graphic Design, Lebanese American University (LAU), Lebanon, 2005

6. Display

Designing for the Community, Educating for Life: Community Projects in Design Education

Master of Design thesis research by Layal Shuman,
supervised by Bonnie Sadler Takach.

A community project is a design project that an educator undertakes to address issues and concerns raised by a group, an organization, or an institution that is working for the benefit of people. The project is presented within the syllabus of a design course, for students to develop responses through design, and in collaboration with the community partners—members of the group, organization, or institution.

Integrating community projects in designers' education is significant because it bridges learning in the classroom to the outside world by offering students the chance to work on real projects and create solutions to social issues through design.

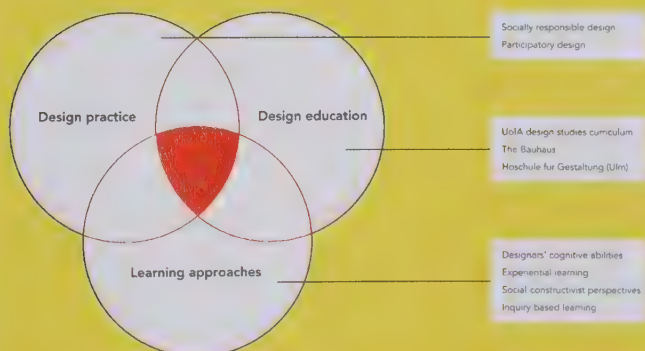
This research explores the ways community projects affect educators' pedagogy, design students' learning, and the community partners involved in these collaborative design projects. This research also explores how engaging students in socially responsible and participatory design practices affects learning environments in design education.

Research participants included design educators, current and former design students, as well as community partners who have engaged in design projects within the Visual Communication Design program (VCD) at the University of Alberta (U of A).

I would like to thank all research participants for enriching this process. Those who granted permission for acknowledgement are listed below.

Educators	Students	Community partners
Colberg, Sue	Azzam, Salim	Chow-Horn, Winnie
Lederer, Robert	Bigas, Myriam	Cobb, Jason
Mumtaz, Naureen	Clanahan, Jaime	Dietrich, Emily
Renwick, Gavin	Campbell, Anna	Hannemann, Nancy
Rowe, Aidan	Chu, Pui Sze	Holubisny, Michelle
	Everitt, Jason	Khu, Maggie
	Giese, Aloxa	Mumtaz, Naureen
	Ho, Bianca	
	Hong, Jessica	
	Hung, Siu Ka Ka	
	Joishi, Devaki	
	Knowles, Alex	
	Maisonneuve, Sophie	
	Mitchell, Karsen	
	Pritchard, Justin	
	Wayne, Ryan	

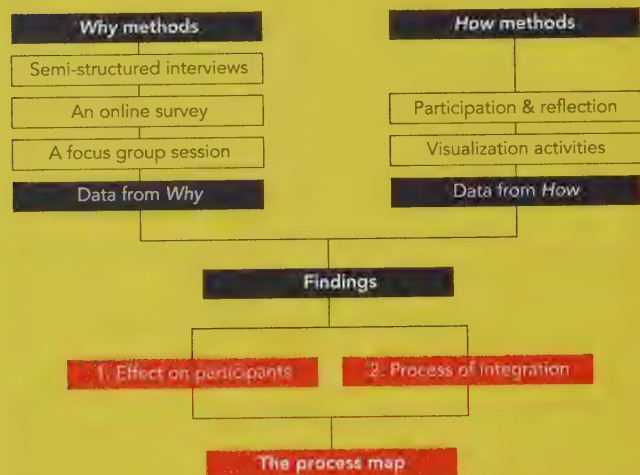
Context Review



Research Question

Why and how are community projects integrated in the design curriculum?

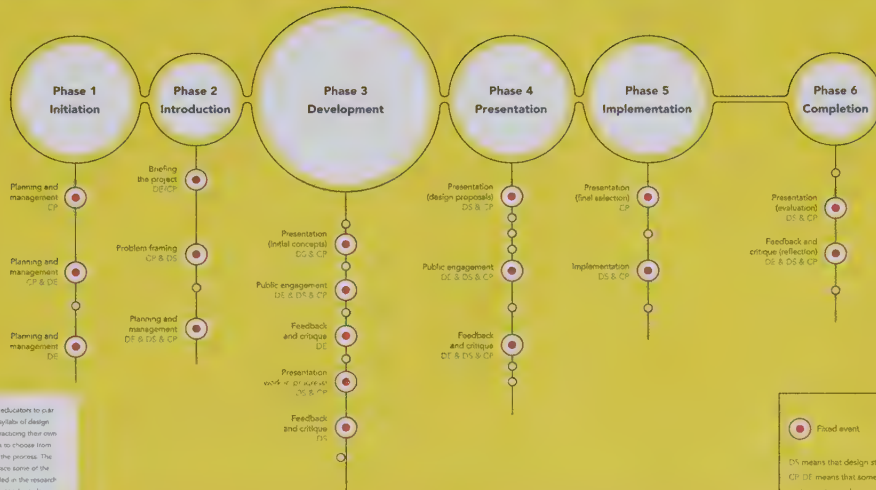
Research Strategy



Data Gathering & Analysis



Outcome: The Process Map



The process map presents recommendations for educators to plan how to incorporate community projects into the syllabi of design courses. The process map facilitates educators positioning their own pedagogy by having a variety of flexible activities to choose from and/or by adding their own pedagogy tools into the process. The process map also encourages educators to embrace some of the characteristics of the learning environment revealed in the research findings while adding their unique approaches to teaching design.

Findings

1 Effect on Participants

Professional development

Educators engage in a pedagogy which:

- Merges design practice and pedagogy
- Integrates research into design pedagogy
- Contributes to research in and for design education
- Cultivates the future of the design profession
- Advances the design discipline
- Promotes the value of designers to organizations

Students engage in an education which:

- Equips students with timeless design abilities
- Allows students to engage in innovative practice
- Fosters life-long professional skills
- Widens students' career options
- Nurtures students' reflective abilities
- Integrates research into design practice

Community partners engage in projects which:

- Provide affordable design services
- Challenge them to frame who they are as a team
- Enhance the way they articulate who they are as a team
- Facilitate experiential learning projects with students

Social responsibility

Educators engage in a pedagogy which:

- Nurtures the development of responsible designers
- Fosters the education of critical thinkers
- Promotes ethical and people-centered design
- Helps community members understand communication messages in their environments
- Incorporates activism into design pedagogy
- Facilitates students' learning about people and culture
- Exposes students to real-life problems

Students engage in projects that allow them to:

- Respond to people's needs through design
- Challenge assumptions about people
- Relate to the users for whom they design
- Develop critical thinking around real issues
- Understand the impact of design on the world
- Feel a sense of belonging towards the community

Community partners engage in projects that allow them to:

- Engage with students in responding to critical issues
- Develop awareness about the target audience
- Challenge their assumptions about certain people or topics

Ability to collaborate

Educators facilitate projects that:

- Encourage participatory design approaches
- Connect educators and students with the public
- Open up opportunities for people to learn about other cultures
- Promote empathy towards users and audience
- Engage non-professional designers in the design process

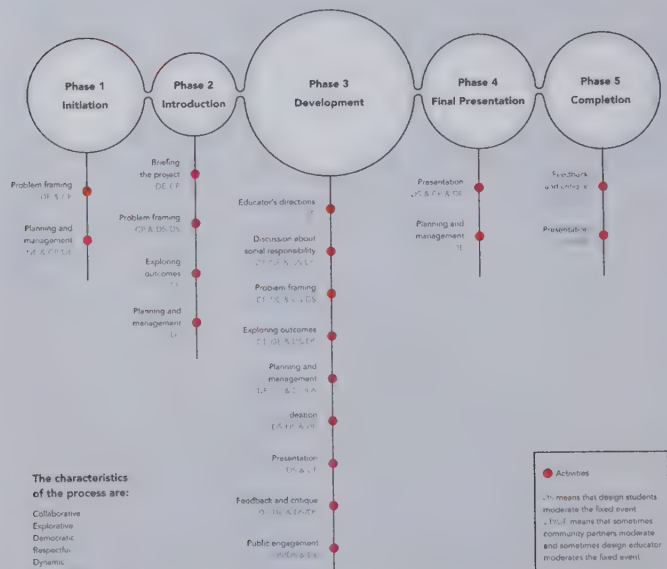
Students engage in projects that allow them to:

- Be part of participatory design approaches
- Receive feedback and critique on their design choices
- Incorporate others' feedback into their design choices
- Work in interdisciplinary teams
- Practice community-informed design
- Favor people's needs over aesthetic preferences
- Adapt to changing parameters
- Utilize their creativity to contribute to the community

Community partners engage in projects that allow them to:

- Translate their teams' needs into design briefs
- Articulate to others who they are as a team
- Collaborate with students within educational settings
- Integrate the public's feedback into their design choices
- Learn about the design process and how designers work
- Experience people-centered and participatory design

2 Process of Integration





DVD Contents

1. Shuman.Display Projection.pdf
2. Shuman.CV.pdf
3. Shuman.MDes Thesis Report.pdf

